

cioaditnt

written by

Author

Address
Phone
E-mail

SCENE ONE: GARDEN

(opening song; style: singer songwriter, Singing: transition characters, tune: through my eyes by Scott James)

They stand for a while without saying anything

MRS SHEARS

Holy fuck. What have you done?

Christopher is frozen to the spot

MRS SHEARS (CONT'D)

Oh no. Oh fuck no.

Christophers teacher Siobhan opens Christopher's book. She reads from it.

SIOBHAN

It was seven minuets after midnight. The dog was lying on the grass in the middle of the lawn in front of Mrs Shears's house
Its eyes were closed. It looked as if it was running on its side, the way dogs run when they think they are chasing a cat in a dream. But the dog was not running or asleep. The dog was dead.

MRS SHEARS

Get away from my dog.

SIOBHAN

There was a garden fork sticking out of the dog. The dog was called Wellington. It belonged to Mrs Shears who was our friend. She lived on the opposite side of the road two houses to the left.

MRS SHEARS

Get away from my dog.

Christopher takes two steps away from the dog

SIOBHAN

My name is Christopher John Francis Boone. I live on 36 Randolph Street, Swindon, Wiltshire. I know all the countries of the world and capital cities. And every prime number up to 7507.

MRS SHEARS

Get away from my dog for Christ's sake.

Christopher puts his hands over his ears. He closes his eyes. He rolls forward. He presses his forehead into the grass. He starts groaning.

SIOBHAN

After twelve and a half minuets a policeman arrived. He had a big orange leaf stuck to the bottom of his shoe which was poking out to one side.

This is good Christopher. It's quite exciting. I like the details. They make it more realistic.

A policeman enters. He has a big orange leaf stuck to the bottom of his shoe, which is poking out to one side. He squats next to Christopher.

SIOBHAN (CONT'D)

He squatted down next to me. He said to me:

Christopher stops groaning

POLICEMAN ONE

Would you like to tell me what's going on here, young man

Christopher lifts his head from the ground

Beet

Christopher looks at the policeman

Beet

SIOBHAN

I do not tell lies. Mother used to say that this was because I was a good person. but it is not because I am a good person. It is because I can't tell lies.

CHRISTOPHER

The dog is dead.

POLICEMAN ONE

I'd got that far.

CHRISTOPHER
I think someone killed the dog.

POLICEMAN ONE
How old are you.

CHRISTOPHER
I'm fifteen years and three months
and two days.

POLICEMAN ONE
And what precisely are you doing in
the garden?

CHRISTOPHER
I'm talking to you.

POLICEMAN ONE
Ok, why where you in the garden in
the first place?

CHRISTOPHER
I was holding the dog

POLICEMAN ONE
Why were you holding the dog?

CHRISTOPHER
I like dogs.

POLICEMAN ONE
Did you kill the dog?

CHRISTOPHER
I did not kill the dog.

POLICEMAN ONE
You seem vary upset about this. I'm
going to ask you once again.

Christopher starts groaning

POLICEMAN ONE (CONT'D)
Terrific.

Christopher carries on groaning

POLICEMAN ONE (CONT'D)
Young man I'm going to ask you to
stop making that noise and to stand
up please calmly and quietly.

Christopher carries on groaning

POLICEMAN ONE (CONT'D)
Marvellous. Great. Just flipping-

The policeman tries to lift him up by his arm.

Christopher screams. He hits the policeman.

Beat.

POLICEMAN ONE (CONT'D)
I'm arresting you for assaulting a police officer. I strongly advise you to get into the back of the police car because if you try any of that monkey business again, you little shit, I am going to seriously lose my rag. Is that understood?

SCENE TWO: POLICE STATION

DUTY SARGEANT
Could you empty your pockets onto the desk please, Christopher?

CHRISTOPHER
Is that in case I have anything in them that I could use to kill myself or escape or attack a policeman with.

The duty sergeant looks at him for a beat

DUTY SARGEANT
That's right.

CHRISTOPHER
I've got a Swiss Army knife but I only use that for doing 'odd jobs' not for stabbing or hurting people with.

DUTY SARGEANT
Jolly good

Christopher empties his pockets

(physical theatre, used to represent the items in his pocket)

VOICE THREE
A piece of string

VOICE ONE

A piece of a wooden puzzle.

VOICE SIX

Three pellets of rat food for toby,
my pet rat.

VOICE THREE

£1.47 (made up of a £1 coin, a 20p
coin, two 10p coins, a 5p coin and
a 2p coin.)

VOICE SIX

A red paperclip.

VOICE THREE

A key for the front door.

VOICE ONE

A Swiss Army knife with thirteen
attachments including a wire
stripper and a saw and a toothpick
and tweezers.

DUTY SARGEANT

Could you take your watch off
please, Christopher?

CHRISTOPHER

No.

DUTY SARGEANT

I'm sorry, Christopher?

CHRISTOPHER

I need my watch to know exactly
what time it is.

DUTY SARGEANT

Give it here, lad.

Christopher screams.

DUTY SARGEANT (CONT'D)

All right, son, you keep it. Do you
have any family Christopher?

CHRISTOPHER

Yes I do.

DUTY SARGEANT

And who is your family?

CHRISTOPHER

Father and Mother but Mother is dead. And also uncle terry who is in Sunderland. He is my fathers brother. And my grandparents too but three of them are dead and Grandma burton lives in a home because she has senile dementia and thinks I'm someone from television.

DUTY SARGEANT

Right. Lovely. Do you know your father's phone number, Christopher?

SCENE THREE: POLICE STATION

Christopher turns to Ed. ED looks at him. He holds his hand out in front of him with his fingers stretched. Christopher does the same. They touch fingers. Then let go.

DUTY SARGEANT

Christopher. Mr Boone. Could you come this way please?
I've spoken to your father he says you didn't mean to hurt the policeman. did you mean to hit the policeman?

CHRISTOPHER

Yes.

DUTY SARGEANT

But you didn't mean to hurt the policeman.?

CHRISTOPHER

No. I didn't mean to hurt the policeman, I just wanted him to stop touching me.

DUTY SARGEANT

You do know that it's wrong to hit a policeman don't you?

CHRISTOPHER

I do.

DUTY SARGEANT

Did you kill the dog, Christopher

CHRISTOPHER

I did not kill the dog

DUTY SARGEANT

Do you know that it is wrong to lie to a policeman and that you can get into vary serious trouble if you do?

CHRISTOPHER

Yes.

DUTY SARGEANT

Do you know who killed the dog?

CHRISTOPHER

No

DUTY SARGEANT

Are you telling the truth?

CHRISTOPHER

Yes I always tell the truth.

DUTY SARGEANT

Right. I'm going to give you a caution.

CHRISTOPHER

Is that going to be on a piece of paper like a certificate I can keep?

DUTY SARGEANT

No. A caution means that we are going to keep a record of what you did, that you hit a policeman but that it was an accident and that you didn't mean to hurt the policeman.

CHRISTOPHER

But it wasn't an accident.

ED

Christopher, please.

DUTY SARGEANT

If you get into anymore trouble we will take out this record and see that you have been given a caution and we will take things much more seriously. Do you understand what I'm saying?

CHRISTOPHER

Yes.

SCENE FOUR: HOME

Christopher turns to ed

CHRISTOPHER

I'm sorry.

ED

It's OK.

CHRISTOPHER

I didn't kill Wellington

ED

I know. Christopher, you need to stay out of trouble, OK?

CHRISTOPHER

I didn't know I was going to get into trouble. I like Wellington and I went to say hello to him, but I didn't know someone had killed him.

ED

Just try and keep your nose out of other people's business.

CHRISTOPHER

I am going to find out who killed Wellington.

ED

Were you listening to what I was saying, Christopher?

CHRISTOPHER

Yes, I was listening to what you were saying but when someone gets murdered you have to find out who did it so that they can be punished.

ED

It's a bloody dog, Christopher, a bloody dog.

CHRISTOPHER

I think dogs are important too. I think some dogs are cleverer than some people. Steve, for example, who comes to school on Thursdays, needs help eating his food and he probably couldn't even fetch a stick.

ED

Leave it.

CHRISTOPHER

I wonder if the police will find out who killed him and punish the person.

ED

I said leave it, for gods sake.

CHRISTOPHER

Are you sad about Wellington?

ED

Yes, Christopher, you could say that. You could vary well say that.

Siobhan reads more from the book

SCENE FIVE: HOME

SIOBHAN

Mother died two years ago. I came home from school one day and no one answered the door, so I went and found the secret key that we keep under a flowerpot outside the kitchen window. I let myself into the house and wiped my feet on the mat. I put my key in the bowl on the table. I took my coat off and hung it by the side of the fridge so that it would be ready for school the next day and gave three pellets of rat food to Toby who is my pet rat. I made myself a raspberry milkshake and heated it up in the microwave. Then I went up to my bedroom and turned on my bedroom light and played six games of Tetris and got to level 38 which is my fourth best score ever. He was away for two and a half hours. When he came back I went downstairs.

ED

I'm afraid you wont be seeing your mother for a while.

CHRISTOPHER

Why not?

ED

Your mother has had to go to
hospital

CHRISTOPHER

Can we visit her?

ED

No

CHRISTOPHER

Why can't we?

ED

She needs rest. She needs to be on
her own.

CHRISTOPHER

Is it a psychiatric hospital.

ED

No. It's an ordinary hospital. She
has a problem... a problem with her
heart.

CHRISTOPHER

I'll make her a get-well card. If I
make her a get-well card will you
take it in for her tomorrow?

SCENE SIX: SCHOOL

SIOBHAN

How are you today. Christopher?

CHRISTOPHER

I'm very well, thank you.

SIOBHAN

That's good.

CHRISTOPHER

In the buss on the way to school we
passed four red cars in a row.

SIOBHAN

Four?

CHRISTOPHER

So today is a good day.

SIOBHAN

Great. I am glad.

CHRISTOPHER

I've decided I am going to try and find out who killed Wellington because a good day is a day for projects and planning things.

SIOBHAN

Who's Wellington?

CHRISTOPHER

Wellington is a dog that used to belong to my neighbour Mrs Shears who is our friend but he is dead now because somebody killed him by putting a garden fork through him. And I found him and then a policeman thought I'd killed him but I hadn't and then he tried to touch me so I hit him and then I had to go to the police station

SIOBHAN

Gosh.

CHRISTOPHER

And I am going to find out who really killed Wellington and make it a project. Even though Father told me not to.

SIOBHAN

Did he?

CHRISTOPHER

Yes

SIOBHAN

I see.

CHRISTOPHER

I don't always do what I'm told.

SIOBHAN

Why?

CHRISTOPHER

Because when people tell you what to do it is usually confusing and does not make sense.

(MORE)

CHRISTOPHER (CONT'D)
For example people often say be
quiet but they don't tell you how
long to be quiet for.

SIOBHAN
No. Why did your father tell you
not to try find out who killed
wellington

CHRISTOPHER
I don't know.

SIOBHAN
If your father's told you not to do
something maybe you shouldn't do
it.

CHRISTOPHER
Mmm.

SIOBHAN
Well we're meant to be writing
stories today, so why don't you
write about what happened to
wellington.

CHRISTOPHER
OK I will.

SCENE SEVEN: HOME

ED
Christopher I'm sorry, your mother
died. She's had a heart attack. It
wasn't expected.

CHRISTOPHER
What kind of heart attack

ED
I don't know what kind of heart
attack. Now isn't the moment,
Christopher, to be asking questions
like that.

CHRISTOPHER
It was probably an aneurysm.

ED
I'm sorry Christopher, I'm really
sorry.

(song for explaining how Christopher processes his mothers dead. Style: Matilda quite. Singing by Christopher)

SCENE EIGHT: STREET

SIOBHAN

The next day was Saturday and there is not much to do on a Saturday unless Father takes me out somewhere on an outing to the boating lake or the garden centre, but on this Saturday England were playing Romania at football which meant that we weren't going to go on an outing because Father wanted to watch the match on the television. So I made a decision. I decided to do some more detection. I decided to go out on my own. I do not like strangers. So talking to the other people in our street was brave. But if you are going to do detective work you have to be brave, so I had no choice.

MR THOMPSON

Can I help you?

CHRISTOPHER

Do you know who killed Wellington?

MR THOMPSON

Who are you?

CHRISTOPHER

I'm Christopher Boone from number 36 and I know you. You're Mr Thompson.

MR THOMPSON

I'm Mr Thompson's brother.

CHRISTOPHER

Do you know who killed wellington?

MR THOMPSON

Who the fuck is Wellington?

CHRISTOPHER

Mrs Shear's dog. Mrs shears is from number 39

MR THOMPSON
Someone killed her dog?

CHRISTOPHER
With a fork.

MR THOMPSON
Jesus Christ.

CHRISTOPHER
A garden fork.

MR THOMPSON
Oh.

CHRISTOPHER
Do you know who killed him?

MR THOMPSON
Look, son, so you really think you
should be going round asking
questions like this?

CHRISTOPHER
Yes I do, because I want to find
out who killed Wellington. And I am
writing a book about it.

MR THOMPSON
Well I was in Colchester on
Thursday so you're asking the wrong
bloke.

CHRISTOPHER
Thank you for helping me with my
investigation.
Do you know who killed wellington?

MR WISE
Bloody hell. Policemen really are
getting younger aren't they?

He laughs. Christopher walks away.

CHRISTOPHER
2 3 5 7 11 13 17 19 23 29 31 37 41
43 47 53 59 61 67
Do you know anything about
Wellington getting killed?

MRS ALEXANDER
I heard about it yesterday.
Dreadful. Dreadful.

CHRISTOPHER

Do you know who killed him.

MRS ALEXANDER

No, I don't.

CHRISTOPHER

Somebody must know because the person who killed Wellington knows that they killed Wellington. Unless they were a mad person and didn't know what they were doing. Or unless they had senile dementia.

MRS ALEXANDER

You're Christopher, aren't you?

CHRISTOPHER

Yes. I live at number 36.

MRS ALEXANDER

We haven't talked before, have we?

CHRISTOPHER

No. I don't talk to strangers. But I'm doing detective work.

MRS ALEXANDER

I see you every day, going to school on your school buss. When I'm walking my dogs. It's very nice of you to come and say hello. Even if it's only because you're doing detective work..

CHRISTOPHER

Thank you.

MRS ALEXANDER

I have a grandson your age.

CHRISTOPHER

My age is fifteen years and three months and three days.

MRS ALEXANDER

Well, almost your age. You don't have a dog, do you?

CHRISTOPHER

No

MRS ALEXANDER
You'd probably like a dog, wouldn't you?

CHRISTOPHER
I have a rat.

MRS ALEXANDER
A rat?

CHRISTOPHER
He's called Toby.

MRS ALEXANDER
Oh.

CHRISTOPHER
Most people don't like rats because they think they carry diseases like bubonic plague. But that's only because they lived in sewers and stowed away on ships coming from foreign countries where there were strange diseases. But rats are vey clean.

MRS ALEXANDER
Do you want to come in for tea?

CHRISTOPHER
I don't go into other people's houses.

MRS ALEXANDER
Well, maybe I could bring some tea out here. Do you like lemon squash?

CHRISTOPHER
I only like orange squash.

MRS ALEXANDER
Luckily I have some of that as well. And what about Battenberg?

CHRISTOPHER
I don't know because I don't know what Battenberg is.

MRS ALEXANDER
It's a kind of cake. It has marzipan icing round the edge.

CHRISTOPHER

Is it a long cake with a square cross-section that can be divided into equally sized, alternately coloured squares?

MRS ALEXANDER

Yes, I think you could probably describe it like that.

CHRISTOPHER

I think I'd like the pink squares but not the yellow squares because I don't like yellow, and I don't know what marzipan is so I don't know whether I'll like that.

MRS ALEXANDER

I'm afraid marzipan is yellow too. Perhaps I should bring out some biscuits instead. Do you like biscuits?

CHRISTOPHER

Yes. Some sorts of biscuits.

MRS ALEXANDER

I'll get a selection.

She goes into her house.

He waits. Then before she gets back.

SCENE NINE: SCHOOL

SIOBHAN

She moved very slowly because she was an old lady and she was inside the house for more than six minuets and I began to get nervous because I didn't know her well enough to know whether she was telling the truth about getting orange squash and Battenburg cake. And I thought she might be ringing the police and then I'd get into much more serious trouble because of the caution. So I walked away.

The company cheer, as if a goal has been scored.

CHRISTOPHER

Why would you kill a dog?

SIOBHAN

I wouldn't.

CHRISTOPHER

I think you would only kill a dog if a) you hated the dog or b) if you were a mad person or c) because you wanted to make Mrs shears sad. I don't know anybody who hated Wellington so if it was a) it was probably a stranger. I don't know any mad people either, so if it was b) it was also probably a stranger.

SIOBHAN

Right.

CHRISTOPHER

But most murders are committed by someone who is known to the victim. In fact, you are most likely to be murdered by a member of your own family on Christmas day.

SIOBHAN

Is that a fact?

CHRISTOPHER

Yes actually it is a fact. Wellington was therefore most likely to have been killed by someone known to him. I only know one person who doesn't like Mrs Shears and that is Mr Shears who divorced Mrs shears and left her to live somewhere else. And knew Wellington very well indeed. This means that Mr Shears is my Prime Suspect.

SIOBHAN

Christopher.

CHRISTOPHER

I am going to find out more about Mr Shears

SCENE TEN: SCHOOL OFFICE

MRS GASCOYNE

Mr Boone, nobody has ever taken an A-level in the school before.

ED

He can be the first then.

MRS GASCOYNE

I don't know if we have the facilities in the school to allow him to do that.

ED

Then get the facilities.

MRS GASCOYNE

I can't treat Christopher differently to any other student.

ED

Why not?

MRS GASCOYNE

Because then everybody would want to be treated differently.

ED

So?

MRS GASCOYNE

It would set a precedent. Christopher can always do his A-levels later. When he's eighteen.

ED

Christopher is getting a crap enough deal already, don't you think, without you shitting on him from a great height as well. Jesus, this is the one thing he's really good at.

MRS GASCOYNE

We should talk about this later. Maybe on our own.

ED

Are there things which you're too embarrassed to say to me in front of Christopher?

MRS GASCOYNE
No. It's not that.

ED
Say them now then.

MRS GASCOYNE
If Christopher sits an A-level then
he would have to have a member of
staff looking after him on his own
in a separate room.

ED
I'll pay for it. They can do it
after school. Here fifty quid. Is
that enough?

MRS GASCOYNE
Mr Boone.

ED
I'm not going to take no for an
answer.

SCENE ELEVEN: HOME

ED
Where have you been?

CHRISTOPHER
I have been out

ED
I have just had a phone call from
Mrs Shears. What the hell were you
doing poking round her garden?

CHRISTOPHER
I was doing detective work trying
to figure out who killed
Wellington.

ED
How many times do I have to tell
you, Christopher? I told you to
keep your nose out of other
people's business.

CHRISTOPHER
I think Mr Shears killed
Wellington.

ED
 (shouts)
 I will not have that man's name
 mentioned in my house.

Beat.

Everybody on stage pauses to look at Ed and Christopher

CHRISTOPHER
 Why not?

ED
 That man is evil.

CHRISTOPHER
 Does that mean he might have killed
 Wellington?

ED
 OK. Christopher. I am going to say
 this for the last and final time. I
 will not tell you again. Look at me
 when I'm talking to you, for god's
 sake. Look at me. You are not to go
 asking Mrs shears who killed that
 bloody dog. You are not to go
 asking anybody who killed that
 bloody dog. You are not to go
 trespassing on other peoples
 gardens. You are to stop this
 ridiculous bloody detective game
 right now. I am going to make you
 promise me, Christopher. And you
 know what it means when i make you
 promise.

(possible dad song)

SCENE TWELVE: HOME

SIOBHAN
 I think I would make a very good
 astronaut.

ED
 Yes, mate. You probably would.

SIOBHAN
 To be a good astronaut you have to
 be intelligent and I'm intelligent.
 (MORE)

SIOBHAN (CONT'D)

You also have to understand how machines work and I'm good at understanding how machines work.

CHRISTOPHER

You also have to be someone who would like being on there own in a tiny spacecraft thousands and thousands of miles away from the surface of the earth and not panic or get claustrophobia or homesick or insane. And I really like little spaces so long as there is no one else in them with me.

ED

I noticed.

SIOBHAN

Sometimes when I want to be on my own I get into the airing cupboard and slide in beside the boiler and pull the door closed behind me and sit there for hours and it makes me feel very calm.

CHRISTOPHER

So i would have to be an astronaut on my own or have my own part of the spacecraft that no one else could come into. And also there are no yellow or brown things in a spacecraft so that would be OK, too.
And I would have to talk to other people from mission control, but we would do that through a radio link up and a TV monitor so it wouldn't be like real people who are strangers but it would be like playing a computer game.

ED

Which you like.

CHRISTOPHER

Also I wouldn't be homesick at all because I'd be surrounded by lots of things I like, which are machines and computers and outer space.

(MORE)

CHRISTOPHER (CONT'D)

And I would be able to look out of
a little window in the spacecraft
and know that there was no one else
near me for thousands and thousands
-

ED

Christopher.

CHRISTOPHER

What?

ED

Could you please, just, give it a
bit of a break, mate. Please.

SIOBHAN

And know that there was no one else
near me for thousands and thousands
of miles which is what I sometimes
pretend at night in summer when I
go and lie on the lawn and look up
at the sky and I put my hands round
my face so that I can't see the
fence and the chimney and the
washing line and I can pretend I'm
in space.

(music under the speech possible rocket man instrumental)

SCENE THIRTEEN: SCHOOL

CHRISTOPHER

Father said.

SIOBHAN

I see, that's a pity.

CHRISTOPHER

So the book is finished.

SIOBHAN

Well, Christopher, if your father
said he wanted you to stop then I
think he probably has a good reason
and I think you should stop. But
you can still be very proud because
what you've written so far is just,
well it's great.

CHRISTOPHER

It's not a proper book.

SIOBHAN

Why not?

CHRISTOPHER

It doesn't have a proper ending. I never found out who killed Wellington. So the murderer is still at large.

SIOBHAN

Not all murders are solved. Not all murderers are caught.

CHRISTOPHER

Father said I was never to mention Mr Shears's name in our house again and that he was an evil man and maybe that meant he was the person who killed Wellington.

SIOBHAN

I think you should do what your father tells you to do.

SCENE FOURTEEN: THE STREET

MRS ALEXANDER

What happened to you the other day? I came out again and you'd gone. I had to eat all the biscuits myself. I was looking forward to our little chat.

CHRISTOPHER

I don't do chatting. I don't like it.

MRS ALEXANDER

No, I don't suppose you do. Do you like computers?

CHRISTOPHER

Yes, I like computers. I have a computer in my room.

MRS ALEXANDER

I know. I can see you sitting at your computer in your bedroom sometimes when I look across the street.

CHRISTOPHER

And I like maths and looking after Toby. And I also like outer space and I like being on my own.

MRS ALEXANDER

I bet you're very good at maths, aren't you?

CHRISTOPHER

I am. I'm going to do A-level Maths next month. And I'm going to get an A*.

MRS ALEXANDER

Really? A-level Maths?

CHRISTOPHER

I'm the first person to take an A-level from my school because it's a special school. All the other children at my school are stupid. Except I'm not meant to call them that, even though that is what they are.

MRS ALEXANDER

Well, I'm very impressed and I hope you get do get get an a*.

CHRISTOPHER

I will. Do you know mr shears?

MRS ALEXANDER

Not really, no. I mean I knew him well enough to say hello but I didn't know Much about him. I think he worked in the national Westminster bank in Town.

CHRISTOPHER

Father said that he is an evil man. Do you know why he said that?

MRS ALEXANDER

Perhaps it would be best not to talk about these things, Christopher.

CHRISTOPHER

Why not?

MRS ALEXANDER

Because maybe your father is right and you shouldn't go round asking questions about this.

CHRISTOPHER

Why?

MRS ALEXANDER

Because obviously is going to find it quite upsetting.

CHRISTOPHER

Why is he going to find it quite upsetting?

MRS ALEXANDER

I think you know why your father doesn't like Mr Shears very much.

CHRISTOPHER

Did Mr Shears kill mother?

MRS ALEXANDER

Kill her?

CHRISTOPHER

Yes. Did he kill mother?

MRS ALEXANDER

No. No. Of course he didn't kill your mother.

CHRISTOPHER

But did he give her stress so that she died of a heart attack?

MRS ALEXANDER

I honestly don't know what you're talking about, Christopher.

CHRISTOPHER

Or did he hurt her so like she had to go into hospital?

MRS ALEXANDER

Did she have to go into hospital?

CHRISTOPHER

Yes, and it wasn't very serious at first, but she had a heart attack when she was in hospital.

MRS ALEXANDER
Oh my goodness.

CHRISTOPHER
And she died.

MRS ALEXANDER
Oh My goodness, oh Christopher. I'm
so, so sorry I never realised.

CHRISTOPHER
Why did you say? I think you know
why your father doesn't like Mr
Shears is very much.

MRS ALEXANDER
Oh dear, dear, dear Christopher,
look, perhaps we should take a
little walk in the park together.
This is not the place to be talking
about this kind of thing.

SCENE FIFTEEN: PARK

MRS ALEXANDER
I am going to say something to you
and you must promise not to tell
your father that I told you this.

CHRISTOPHER
Why?

MRS ALEXANDER
Christopher, please, just trust me

CHRISTOPHER
I promise.

MRS ALEXANDER
Your mother before she died was
very good friends with Mr Shears.

CHRISTOPHER
I know.

MRS ALEXANDER
No, Christopher, I'm not sure that
you do. I mean that they were very
good friends. Very, very good
friends.

CHRISTOPHER
Do you mean they were doing sex?

MRS ALEXANDER

Yes, Christopher. That is what I mean.

I'm sorry, Christopher. I really didn't mean to say anything that was going to upset you.

CHRISTOPHER

Was that why Mr Shears left Mrs Shears, because he was doing sex with someone else when he was still married to Mrs Shears.

MRS ALEXANDER

Yes. I expect so.

CHRISTOPHER

I think I should go now.

MRS ALEXANDER

Are you OK, Christopher?

CHRISTOPHER

I can't be on my own with you because you are a stranger.

MRS ALEXANDER

I'm not a stranger, Christopher, I'm a friend.

SCENE SIXTEEN: SCHOOL

Ed finds Christopher's book on the kitchen table.

SIOBHAN

Have you told your father about this?

CHRISTOPHER

No.

SIOBHAN

Are you going to tell your father about this?

CHRISTOPHER

No.

Ed goes to the book.

There is a tone.

He begins reading Christopher's book.

SIOBHAN

Did it make you sad to find this out?

CHRISTOPHER

Find what out?

SIOBHAN

Did it make you sad to find out that your mother and Mr Shears had an affair?

CHRISTOPHER

No.

SIOBHAN

Are you telling the truth?

CHRISTOPHER

Yes, I always tell the truth. It didn't make me feel sad because Mother is dead. So I would be feeling sad about something that isn't real and doesn't exist and that would be stupid.

SIOBHAN

What was your mother like?
Do you remember much about her?

CHRISTOPHER

I remember the 20th of July 2010. I was nine years old. It was a Tuesday. We were on holiday in Cornwall. We were on the beach in a place called Polperro. Mother was wearing a pair of shorts made out of denim and a stripy blue swimming costume, and she was smoking menthol cigarettes, which were mint flavour. And she wasn't swimming. She was sunbathing on a towel, which had red and purple stripes, and she was reading a book by Georgette Heyer called The Masqueraders. And then she finished sunbathing and went into the water and she said:

JUDY

Bloody Nora, it's cold.

SCENE SEVENTEEN: BEACH

CHRISTOPHER

'Bloody Nora, it's cold.' And she said I should come and swim too, but I didn't like swimming because I don't like taking my clothes off. And she said I should just roll my trousers up and walk into the water a little way. So I did. And Mother said:

JUDY

Christopher! Look, it's lovely.

CHRISTOPHER

And she jumped backwards and disappeared under the water and I thought a shark had eaten her and I screamed. And then she stood up out of the water and came over to where I was standing and held up her right hand and spread out her fingers like a fan.

JUDY

Come on, Christopher, touch my hand. Come on now. Stop screaming. Touch my hand. Listen to me, Christopher. You can do it. It's OK, Christopher. It's OK. There aren't any sharks in Cornwall.

ED

When we were inside the park Mrs Alexander stopped walking and said 'I am going to say something to you and you must promise not to tell your father that I told you this. Your mother before she died was very good friends with Mr Shears.'

SCENE EIGHTEEN: HOUSE

ED

What is this?

Christopher looks at Ed.

CHRISTOPHER

It's a book I'm writing.

ED

Is this true? Did you speak to Mrs Alexander?

CHRISTOPHER

Yes.

ED

Jesus, Christopher, how stupid are you? What the fuck did I tell you, Christopher?

CHRISTOPHER

Not to mention Mr Shears's name in our house. And not to go asking Mrs Shears or anyone about who killed that bloody dog. And not to go trespassing on other people's gardens. And to stop this ridiculous bloody detective game. Except I haven't done any of those things. I just asked Mrs Alexander about Mr Shears because I was doing chatting.

ED

Don't give me that bollocks, you little shit. You knew exactly what you were bloody doing. I've read the book, remember. What else did I say, Christopher?

CHRISTOPHER

I don't know.

ED

Come on, Memory Man. Not to go round sticking your fucking nose into other people's business. And what do you do? You go around sticking your nose into other people's business. You go around raking up the past and sharing it with every Tom, Dick and Harry you bump into. What am I going to do with you, Christopher? What the fuck am I going to do with you?

Ed throws Christopher's book.

CHRISTOPHER

I was just chatting with Mrs Alexander. I wasn't doing investigating.

ED

I ask you to do one thing for me,
Christopher. One thing.

CHRISTOPHER

I didn't want to talk to Mrs
Alexander. It was Mrs Alexander
who...

He screams.

Ed and Christopher tussle.

Ed hits Christopher hard.

Ed stands above him.

(song style: country.)

ED

I need a drink.

He goes and picks up the book.

He leaves.

He comes back without the book.

ED (CONT'D)

I'm sorry I hit you. I didn't mean
to.

I love you very much, Christopher.
Don't ever forget that. I worry
about you, because I don't want to
see you getting into trouble,
because I don't want you to get
hurt.

CHRISTOPHER

Where's my book?

ED

Christopher, do you understand that
I love you?

He holds his right hand up and spreads his fingers out in a
fan. Christopher does the same with his left hand. They make
their fingers and thumbs touch each other.

CHRISTOPHER

Is it in the dustbin at the front
of the house?

SCENE NINETEEN: MAP OF HOUSE

SIOBHAN

The next day, when I got home from school, Father was still at work so I went outside and looked inside the dustbin. But the book wasn't there.

I wondered if Father had put it into his van and driven to the tip and put it into one of the big bins there but I did not want that to be true because then I would never see it again. One other possibility was that Father had hidden my book somewhere in the house. So I decided to do some detecting and see if I could find it.

I started by looking in the kitchen.

Then I detected in the utility room.

Then I detected in the dining room.

Then I detected in the living room where I found the missing wheel from my Airfix Messerschmitt BF 109 G6 model under the sofa.

Then I went upstairs but I didn't do any detecting in my own room because I reasoned that Father wouldn't hide something from me in my own room unless he was being very clever and doing what is called a Double Bluff like in a real murder-mystery novel, so I decided to look in my own room only if I couldn't find the book anywhere else.

I detected in the bathroom, but the only place to look was in the airing cupboard and there was nothing in there.

Which meant the only room left to detect in was Father's bedroom.

I started by looking under the bed. There were five shoes and a comb with lots of hair in it and a monkey wrench and a chocolate biscuits and a magazine called Men Only and a pair of underpants from Marks and Spencer's with a little bit of wee left in them and a Scooby Doo tie and a wooden spoon, but not my book.

(MORE)

SIOBHAN (CONT'D)

Then I looked in the drawers on either side of the dressing table. But these only contained aspirin and nail clippers and batteries and dental floss and tissues and a spare false tooth and a tampon but my book wasn't there either. Then I looked in his clothes cupboard. In the bottom of the cupboard was a large plastic toolbox, which was full of tools for doing-it-yourself, but I could see these without opening the box because it was made of transparent grey plastic. Then I saw that there was another box underneath the toolbox. The other box was an old cardboard box that is called a shirt box because people used to buy shirts in them.

He finds these things including, finally, the shirt box.
And when I opened the shirt box I saw my book was inside it.

He finds his book.

Then I heard Father's van pulling up outside the house and I knew that I had to think fast and be clever. I heard Father shutting the door of the van. And that is when I saw the envelope.

It was an envelope addressed to me and it was lying under my book in the shirt box with some other envelopes. I picked it up.

He finds the envelope.

It had never been opened. It said:

JUDY

Christopher Boone, 36 Randolph Street, Swindon, Wiltshire.

SIOBHAN

Then I noticed there were lots of envelopes and they were all addressed to me. And this was interesting and confusing.

(MORE)

SIOBHAN (CONT'D)

And then I noticed how the words
'Christopher' and 'Swindon' were
written. They were written like
this.

JUDY

Christopher. Swindon.

SIOBHAN

I only know three people who do
little circles instead of dots over
the letter I. And one of them is
Siobhan. And one of them was Mr
Loxley who used to teach at the
school. And one of them was Mother.

SCENE TWENTY: BACK TO REALITY

ED

Christopher?

CHRISTOPHER

Hello.

ED

So what have you been up to, young
man?

CHRISTOPHER

Today we did Life Skills with
Siobhan. Which was Using Money and
Public Transport. And I had tomato
soup for lunch and three apples.
And I practised some maths in the
afternoon and we went for a walk in
the park with Mrs Peters and
collected leaves for making
collages.

ED

Excellent, excellent. What do you
fancy for chow tonight?

CHRISTOPHER

Baked beans and broccoli.

ED

I think that can be very easily
arranged.
I'm just going to put those shelves
up in the living room if that's all
right with you.

(MORE)

ED (CONT'D)

I'll make a bit of a racket, I'm afraid, so if you want to watch television we're going to have to shift it upstairs.

CHRISTOPHER

I'll go and be on my own in my room.

ED

Good man.

SIOBHAN

So, I went in to my room. And when I was in the room I shut the door and took out the envelope. I opened the envelope. Inside there was a letter. And this was what was written in the letter.

JUDY

451c Chapter Road, Willesden,
London NW2 5NG. 0208 887 8907. Dear
Christopher, I was looking through
some old photos last night, which
made me sad. Then I found a photo
of you playing with the train set
we bought for you a couple of
Christmases ago. And that made me
happy because it was one of the
really good times we had together.
Do you remember how you played with
it all day and you refused to go to
bed at night because you were still
playing with it? We told you about
train timetables and you made a
train timetable and you made the
train run on time. And there was a
little wooden station, too, and we
showed you how people who wanted to
go on the train went to the station
and bought a ticket and then got on
a train. And you played with it for
weeks and weeks and weeks. I liked
remembering that a lot.
You haven't written to me yet, so I
know that you are probably still
angry with me. I'm sorry,
Christopher. But I still love you.
I hope you don't stay angry with me
forever. And I'd love it if you
were able to write me a letter.
I think about you all the time.

(MORE)

JUDY (CONT'D)

Lots of love,
Your Mum.

SIOBHAN

I was really confused. Mother had never written a letter to me before. And Mother had never lived in London.

I looked at the front of the envelope and I saw there was a postmark and there was a date on the postmark, the 16th of October 2015, which meant that the letter was posted eighteen months after Mother had died. When I started writing my book there was only one mystery to solve. Now there were two. I decided not to think about it anymore that night because I didn't have enough information and could easily Leap to the Wrong Conclusions.

SCENE TWENTY-ONE: HOME

The next day Christopher comes home from school.

ED

You're soaking.

CHRISTOPHER

Yes.

ED

Give me your coat, I'll hang it up.
How was school?

CHRISTOPHER

It was good, thank you. Joseph Fleming took his trousers off and went to the toilet all over the floor of the changing room and started to eat it, but Mr Davis stopped him.

ED

Good old Mr Davis, eh?

CHRISTOPHER

Joseph eats everything.

ED

Does he?

CHRISTOPHER

He once ate one of the little blocks of blue disinfectant which hang inside the toilets. And he once ate a £50 note from his mother's wallet. And he eats string and rubber bands and tissues and writing paper and paints and plastic forks. Also he bangs his chin and screams a lot.

ED

I know how he feels. Christopher, I've got to go out.

CHRISTOPHER

Why?

ED

I've just had a call. There's a lady. Her cellar has flooded. I've got to go out and fix it.

CHRISTOPHER

Is it an emergency?

ED

Yes, mate.

CHRISTOPHER

It is raining very heavily.

ED

It is.

CHRISTOPHER

The rain looks like white sparks.

ED

Christopher, if I go out, will you be OK?

CHRISTOPHER

Yes I will because there's no one around because everybody's staying indoors.

ED

Good. Good. Good. Good lad. I'll have my mobile with me.

CHRISTOPHER

Yes.

ED

So you can call me if there's a problem.

CHRISTOPHER

Yes.

ED

Behave yourself, Christopher, yeah?

CHRISTOPHER

Yeah.

Ed exits.

SIOBHAN

So I went into his bedroom and opened up the cupboard and lifted the toolbox off the top of the shirt box and opened the shirt box. I counted out the letters. There were forty-three of them. They were all addressed to me in the same handwriting. I took one and opened it. Inside was this letter.

As Judy reads so Christopher begins to assemble his train set. His building becomes frantic. At times almost balletic.

(turn letter into song)

JUDY

451c Chapter Road, London NW2 5NG.
0208 887 8907. Dear Christopher. I said that I wanted to explain to you why I went away when I had the time to do it properly. Now I have lots of time. So I'm sitting on the sofa here with this letter and the radio on and I'm going to try and explain.

I was not a very good mother, Christopher. Maybe if things had been different, maybe if you'd been different, I might have been better at it. But that's just the way things turned out.

I'm not like your father. Your father is a much more patient person. He just gets on with things and if things upset him he doesn't let it show. But that's not the way I am.

(MORE)

JUDY (CONT'D)

Do you remember once when we were shopping in town together? And we went into Bentalls and it was really crowded and we had to get a Christmas present for Grandma? And you were frightened because of all the people in the shop. And you crouched down on the floor and put your hands over your ears and you were in the way of everyone so I got cross because I don't like shopping at Christmas either, and I told you to behave and I tried to pick you up and move you. But you shouted and you knocked those mixers off the shelf and there was a big crash. And everyone turned round to see what was going on and there were boxes and bits of string and bits of broken bowl on the floor and everyone was staring and I saw that you had wet yourself and I was so cross and I wanted to take you out of the shop but you wouldn't let me touch you and we just had to wait until you stopped screaming.

And I remember that night I just cried and cried and cried and your father was really nice about it at first and he made you supper and put you to bed and he said these things happen and it would be OK. But I said I couldn't take it anymore and eventually he got really cross and he told me I was being stupid and said I should pull myself together and I hit him, which was wrong, but I was so upset. We had a lot of arguments like that.

And after a while we stopped talking to each other very much because we knew it would always end up in an argument. And I felt really lonely.

SIOBHAN

And that was when I started spending lots of time with Roger.

JUDY

And that was when I started spending lots of time with Roger.

(MORE)

JUDY (CONT'D)

And I know you might not understand any of this, but I wanted to try to explain so that you knew.

SIOBHAN

We had a lot in common. And then we realised that we were in love with one ano-

JUDY

I said that I couldn't leave you and he was sad about that but he understood that you were really important to me.

SIOBHAN

And you started to shout and I got cross and I threw the food across the room. Which I know I shouldn't have done.

JUDY

You grabbed the chopping board and you threw it and it hit foot and broke my toes.

SIOBHAN

And afterwards at home your father and I had a huge argument.

JUDY

And I couldn't walk properly for a month, do you remember, and your father had to look after you.

SIOBHAN

And I remember looking at the two of you and seeing you together and thinking how you were really different with him. Much calmer.

JUDY

And it made me so sad because it was like you didn't need me at all.

SIOBHAN

And I think then I realised you and your father were probably better off if I wasn't living in the house.

JUDY

And Roger asked me if I wanted to come with him.

SIOBHAN

And it broke my heart but
eventually I decided it would
be better for all of us if I went.

JUDY

And so I said yes.

SIOBHAN

And I meant to say goodbye.

JUDY

But when I rang your father he said
I couldn't-
He was really angry. He said I
couldn't-

SIOBHAN

He said I couldn't talk to you.

JUDY

And I didn't know what to do.

SIOBHAN

He said I was being selfish and
that I was never to set foot inside
the house again.

JUDY

And so I haven't.

SIOBHAN

I wonder if you can understand any
of this. I know it will be
difficult for you.

JUDY

I thought what I was doing was the
best for all of us. I hope it is.

SIOBHAN

Christopher, I never meant to hurt
you.

JUDY

I used to have dreams that
everything would get better. Do you
remember you used to say that you
wanted to be an astronaut? Well I
used to have dreams where you were
an astronaut and you were on
television and I thought that's my
son. I wonder what it is that you
want to be now. Has it changed?

(MORE)

JUDY (CONT'D)

Are you still doing maths? I hope
you are. Loads and loads of love,
Mother.

Christopher moves to the middle of the track. He crouches
down. He rolls himself into a ball. He starts hitting his
hands and his feet and his head against the floor as the
letter continues.

Christopher's thrashing has exhausted him. He has been sick.
He lies still for a while, wrapped in a ball.

ED

Christopher? Christopher?
Christopher?

Christopher doesn't respond.

ED (CONT'D)

Christopher, what the hell are you
doing? What are you? These are. Oh
shit. Oh Christ.

Christopher doesn't move or respond.

Ed stops himself from crying.

ED (CONT'D)

It was an accident.

Christopher doesn't respond.

ED (CONT'D)

I don't know what to say. I was in
such a mess. I said she was in
hospital because I didn't know how
to explain, it was so complicated.
And once I'd said that I couldn't
change it. It just... It got out of
control.

Christopher doesn't respond.

After a time Ed approaches him.

Very, very gently he touches his shoulder. Christopher
doesn't respond.

ED (CONT'D)

Oh, Jesus, Christopher. You've got
sick all over your...

(MORE)

ED (CONT'D)

Let's sit you up and get your
clothes off and get you into bed,
OK? I'm going to have to touch you,
but it's going to be all right.

He lifts Christopher onto the side of the bed. Christopher
doesn't resist or fight at all. Ed takes Christopher's jumper
and shirt off.

SCENE TWENTY-TWO: HOME

(maybe turn eds speech into a song)

ED

Look, maybe I shouldn't say this,
but... I want you to know that you
can trust me. Life is difficult,
you know. It's bloody hard telling
the truth all the time. But I want
you to know that I'm trying. You
have to know that I am going to
tell you the truth from now on.
About everything. Because... if you
don't tell the truth now, then
later on it hurts even more. So...
I killed Wellington, Christopher.
Just... let me explain. When your
mum left... Eileen... Mrs Shears...
she was very good to me. She helped
me through a very difficult time.
And I'm not sure I would have made
it without her. Well, you know how
she was round here most days.
Popping over to see if we were OK.
If we needed anything... I
thought... Well... Christopher, I'm
trying to keep this simple... I
thought we were friends. And I
guess I thought wrong. We argued,
Christopher, and... She said some
things I'm not going to say to you
because they're not nice, but they
hurt, but... I think she cared more
for that bloody dog than for us.
And maybe that's not so stupid,
looking back. Maybe it's easier
living on your own looking after
some stupid mutt than sharing your
life with other actual human
beings.

(MORE)

ED (CONT'D)

I mean, shit, buddy, we're not exactly low maintenance, are we? Anyway, we had this row. Well, quite a few rows to be honest. But after this particularly nasty little blow-out, she chucked me out of the house. And you know what that bloody dog was like. Nice as pie one moment, roll over, tickle its stomach. Sink its teeth into your leg the next. Anyway, we're yelling at each other and it's in the garden. So when she slams the door behind me the bugger's waiting for me. And...I know, I know. Maybe if I'd just given it a kick it would probably have backed off. But shit, Christopher, when the red mist comes down... Christ, you know what I'm talking about. I mean we're not that different me and you. And it was like everything I'd been bottling up for two years just... I promise you, I never meant for it to turn out like this.

He holds his right hand up for Christopher to touch. Christopher ignores it. Ed stares at Christopher.

ED (CONT'D)

OK. Look. Christopher. I'm sorry. Let's leave it for tonight, OK? I'm going to go downstairs and you get some sleep and we'll talk in the morning. It's going to be all right. Trust me.

He leaves. Christopher groans. He starts counting.

CHRISTOPHER

2, 4, 8, 16, 32, 64, 128, 256, 512, 1024, 2048, 4096, 4096, 4096-

SIOBHAN

Father had murdered Wellington. That meant he could murder me. I had to get out of the house. I made a decision. I did this by thinking of all the things I could do and deciding whether they were the right decision or not.

ED

Stay home.

SIOBHAN

I decided I couldn't stay home anymore.

ED

Christopher, please.

CHRISTOPHER

No, because I can't live in the house with you anymore because it is dangerous. I can't go and live with you because you can't look after me when school's closed.

SIOBHAN

I could try and-

CHRISTOPHER

No, because you're a teacher.

SIOBHAN

Yes

CHRISTOPHER

Not a friend or a member of my family.

UNCLE TERRY

You could go and live with your Uncle Terry.

CHRISTOPHER

You live in Sunderland. I don't know how to get to Sunderland.

UNCLE TERRY

Get a train. Get the train from Swindon.

CHRISTOPHER

Also you smoke cigarettes. And you stroke my hair. You're not a friend either.

MRS ALEXANDER

I think I am a friend.

CHRISTOPHER

No. And I can't stay overnight in
your house or use your toilet
because you've used it and you're a
stranger.

MRS ALEXANDER

I'm not really a stranger,
Christopher.

CHRISTOPHER

Yes.

JUDY

(interspersed in the past
lines)

451c Chapter Road, London NW2 5NG.

451c Chapter Road, London NW2 5NG.

451c Chapter Road, London NW2 5NG.

Christopher looks at Judy.

JUDY (CONT'D)

451c Chapter Road.

CHRISTOPHER

London NW2 5NG.

SCENE TWENTY-THREE: SCHOOL ROOM AND SCHOOL HALL

The company is on stage.

SIOBHAN

Christopher, I want to ask you
something. Mrs Gascoyne wondered if
we would like to do a play this
year. She asked me to ask everybody
if we'd like to make some kind of
performance for the school.
Everybody could join in and play a
part in it.

MRS GASCOYNE

I think it would be a good thing
for everybody to join in and play a
part in it.

SIOBHAN

I was wondering if you'd like to
make a play out of your book.

CHRISTOPHER

No.

SIOBHAN

I think it could be really good fun, Christopher.

MRS GASCOYNE

I think it could be really good fun.

CHRISTOPHER

No. It's a book and it's for me and not everybody, just for me.

SIOBHAN

I know that, but I think a lot of people would be interested in what would happen if people took your book and started acting bits out of it.

CHRISTOPHER

No. I don't like acting because it is pretending that something is real when it is not really real at all so it is like a kind of lie.

SIOBHAN

But people like stories. Some people find things which are kind of true in things which are made up. You like your Sherlock Holmes stories and you know Sherlock Holmes isn't a real person, don't you?
I would help you if you were worried about that.

CHRISTOPHER

No.

REVEREND PETERS

I think I'd rather like to take the part of a policeman.

CHRISTOPHER

You're too old to be a policeman.

ED

(shouting)

Christopher. Christopher.

Company move into the space and watch Ed.

Christopher hides.

Nobody gives Ed a clue as to where Christopher is. After a while he gives up.

Then Christopher comes out.

He sees his dad's credit card on the floor. He stares at it, frozen in his tracks.

He approaches the card. He takes it, puts it in his pocket.

VOICE THREE

3558.

VOICE TWO

3558.

VOICE ONE

3558.

VOICE SIX

3558.

CHRISTOPHER

3558.

He leaves the house.

I knew that the train station was somewhere near. And if something is nearby you can find it by moving in a spiral, walking clockwise and taking every right turn until you come back to a road you've already walked on, then taking the next left, then taking every right turn and so on, and so on, and that was how I found the station.

(song: words fail)

SCENE TWENTY-FOUR: SWINDON TRAIN STATION

VOICE ONE

Customers seeking access to the car park please use assistance phone opposite, right of the ticket office.

VOICE TWO

Warning CCTV in operation.

VOICE THREE

Great Western.

VOICE FIVE
Cold beers and lagers.

VOICE TWO
CAUTION WET FLOOR.

VOICE FOUR
Your 50p will keep a premature baby
alive for 1.8 seconds.

VOICE THREE
Transforming travel.

VOICE FIVE
Refreshingly Different.

VOICE ONE
It's delicious, it's creamy and
it's only £1.30, Hot Choc Deluxe.

VOICE TWO
0870 777 7676.

VOICE FOUR
The Lemon Tree.

VOICE ONE
No Smoking.

VOICE TWO
Fine teas.

VOICE FIVE
Automatic Fire Door Keep Clear.

VOICE THREE
Reserved Parking.

VOICE TWO
Air Conditioned.

VOICE FOUR
Open As Usual This Way.

VOICE THREE
No Smoking.

VOICE FIVE
No alcohol.

VOICE THREE
Dogs must be carried.

VOICE ONE

RVP.

VOICE THREE

Dogs must be carried.

VOICE ONE

LFB.

VOICE FOUR

A Perfect Blend.

VOICE TWO

Royal Mail.

VOICE FOUR

Mon-Fri 7 am-7 pm.

VOICE THREE

Dogs must be carried at all times.

STATION POLICEMAN

Hello, are you all right, young man?

CHRISTOPHER

You're too old.

STATION POLICEMAN

Are you all right, young man?

CHRISTOPHER

No.

STATION POLICEMAN

You're looking a bit worse for wear. The lady at the café says that when she tried talking to you, you were in a complete trance. What's your name?

CHRISTOPHER

Christopher Boone.

STATION POLICEMAN

Where do you live?

CHRISTOPHER

36 Randolph Street.

STATION POLICEMAN

What are you doing here?

CHRISTOPHER

I needed to sit down and be quiet
and think.

STATION POLICEMAN

OK, let's keep it simple. What are
you doing at the railway station?

CHRISTOPHER

I'm going to see Mother.

STATION POLICEMAN

Mother?

CHRISTOPHER

Yes, Mother.

STATION POLICEMAN

When's your train?

CHRISTOPHER

I don't know. She lives in London.
I don't know when there's a train
to London.

STATION POLICEMAN

So, you don't live with your
mother?

CHRISTOPHER

No. But I'm going to.

STATION POLICEMAN

So where does your mother live.

CHRISTOPHER

In London.

STATION POLICEMAN

Yes, but where in London.

CHRISTOPHER

451c Chapter Road, London NW2 5NG.

STATION POLICEMAN

Have you got a ticket?

CHRISTOPHER

No.

STATION POLICEMAN

So how precisely were you going to
get to London then?

CHRISTOPHER
I have a cashpoint card.

STATION POLICEMAN
Is this your card?

CHRISTOPHER
No, it's Father's.

STATION POLICEMAN
Father's.

CHRISTOPHER
Yes, Father's.

STATION POLICEMAN
OK.

CHRISTOPHER
He told me the number. It's 3558.

STATION POLICEMAN
Shhh. Why don't you and I take a
stroll to the cash machine, eh?

VOICE ONE
Please Insert Your Card.

VOICE ONE (CONT'D)
Enter Your Personal Number.

STATION POLICEMAN
You lead the way.

CHRISTOPHER
Where?

STATION POLICEMAN
Back by the ticket office.

VOICE ONE
Please Enter Amount. Ten Pounds.
Twenty pounds. Fifty pounds. One
Hundred Pounds.

CHRISTOPHER
How much does it cost to get a
ticket to London?

STATION POLICEMAN
About twenty quid.

VOICE ONE

Please wait. Your transaction is being processed.

CHRISTOPHER

Is that pounds?

STATION POLICEMAN

Christ alive. Yep. It's twenty pounds.

VOICE ONE

Please take your card and wait for your cash.

Beat.

CHRISTOPHER

Where do I get a ticket for the train from?

STATION POLICEMAN

In there.

CHRISTOPHER

I want to go to London.

MAN BEHIND COUNTER

If you don't mind.

CHRISTOPHER

I want to go to London.

MAN BEHIND COUNTER

Single or return?

CHRISTOPHER

What does single or return mean?

MAN BEHIND COUNTER

Do you want to go one way or do you want to come back?

CHRISTOPHER

I want to stay there when I get there.

MAN BEHIND COUNTER

For how long?

CHRISTOPHER

Until I go to university.

MAN BEHIND COUNTER

Single then. That'll be seventeen pounds.

CHRISTOPHER

When is the train to London?

MAN BEHIND COUNTER

Platform 1, five minutes.

CHRISTOPHER

Where is Platform 1?

MAN BEHIND COUNTER

Through the underpass and up the stairs. You'll see the signs.

Somebody bumps into Christopher. He barks at them like a dog.

SIOBHAN

Underpass means tunnel,
Christopher.

In your head imagine a big red line
across the floor. It starts at your
feet and goes through the tunnel.
And walk along the line. And count
the rhythm in your head because
that helps doesn't it? Like when
you're doing music or when you're
doing drumming. Left, right, left,
right, left, right, left, right.

CHRISTOPHER

Left, right, left, right, left,
right, left, right, left, right. Is
this the train to London?

SCENE TWENTY-FIVE: ON TRAIN

STATION POLICEMAN

Christopher. Caught you just in
time. We've got your father at the
police station. He's looking for
you.

Christopher tries to run. The Station Policeman grabs him.
Christopher screams. The Station Policeman lets go.

STATION POLICEMAN (CONT'D)

OK, let's not get over-excited
here.

(MORE)

STATION POLICEMAN (CONT'D)

I'm going to take you back to the police station and you and me and your dad can sit down and have a little chat about who's going where.

CHRISTOPHER

Have you arrested Father?

STATION POLICEMAN

Arrested him? What for?

CHRISTOPHER

He killed a dog. With a garden fork. The dog was called Wellington.

STATION POLICEMAN

Well, we can talk about that as well. Right now, young man, I think you've done enough adventuring for one day.

He reaches out to touch him. Christopher screams.

STATION POLICEMAN (CONT'D)

Now listen, you little monkey.

The train begins to move.
Shitting fuck.

CHRISTOPHER

Why are you swearing? Has the train started?

STATION POLICEMAN

Don't move.
Rob? Yeah, it's Nigel. I'm stuck here on the bloody train. Yeah. Don't even... Look. It stops at Didcot Parkway. So if you can get someone to meet me with a car... Cheers. Tell his old man we've got him but it's going to take a while, OK? Great. Let's get ourselves a seat. Oh Christ, you're wetting yourself. For God's sake go to the bloody toilet, will you?

CHRISTOPHER

But I'm on a train.

STATION POLICEMAN

They do have toilets on trains, you know.

CHRISTOPHER

Where is the toilet on the train?

STATION POLICEMAN

Through those doors there. But I'll be keeping an eye on you, you understand?

CHRISTOPHER

No.

STATION POLICEMAN

Just go to the bloody toilet.

Christopher stands.

He walks down the corridor of the train. Shaking, closing his eyes, he pisses.

He tries to wash his hands but can't because there is no running water.

He spits on his hands to wash them. He rubs them dry with toilet paper.

Shaking, he leaves the toilet.

He goes to the luggage rack.

He climbs onto the shelf.

He hides himself.

He starts listing prime numbers to himself.

As he continues to count the Station Policeman notices he's gone.

The counting continues under the following exchanges.

CHRISTOPHER

2357 11 13 17 19 23 29 31 37 41 43
47 53 59 61 67 71 73 79 83 89 97
101 103 107 109 113 127 131 137 139
149 151 157 163 167 173 179 181 191
193 197 199 211 223 227 229 233 239
241 251 257 263 269 271 277 281.

STATION POLICEMAN
Christopher? Christopher? Bloody
hell.

He leaves.

Christopher stays where he is. Still counting. A Woman
approaches him to take her bag.

WOMAN ON TRAIN
Good God, you scared me. Can I just
get my bag? I think someone's out
there on the platform looking for
you.

CHRISTOPHER
I know.

WOMAN ON TRAIN
Well. It's your lookout.

She takes her bag. She leaves. Christopher stays hidden
behind the smaller pile of bags. Still counting. A Posh Woman
approaches. She takes her bag.

POSH WOMAN
You're touching my bag!

CHRISTOPHER
Yes.

She leaves. Christopher stays hidden behind the still smaller
pile of bags. Still counting. Two Drunk Men approach to take
their bags.

DRUNK ONE
Come and look at this, Barry.
They've got, like, a train elf.

DRUNK TWO
Well, we have both been drinking.

DRUNK ONE
We should nick him.

DRUNK TWO
He could be our elf mascot.

DRUNK ONE
Come on, shift it, you daft twat.

A lady takes her bag; it is the wrong one. She realises.

VOICE SIX
Bollocks. That's not my bag.

Another lady runs to grab her bag; she is talking to someone on the platform.

VOICE ONE
Coming. I'm coming, all right. Wait
for me in the car park, then.

Both ladies take the correct bag and leave Christopher alone. He stops counting. He lies still for a while.

He looks around. For the first time he is alone on stage.

CHRISTOPHER
I waited for nine more minutes but
nobody else came past and the train
was really quiet and it didn't move
again so I realised that the train
had stopped. And I knew that the
last stop on the train was London.
So I got off the train.

He very tentatively gets down off the luggage rack and off the train.

SCENE TWENTY-SIX: PLATFORM

SIOBHAN
Left, right, left, right, left,
right...

CHRISTOPHER
Left, right, left, right, left,
right, left, right, left, right,
left, right, left, right, left,
right, left, right, left, right,
left, right, left.

(soundscape over the voices)

VOICE ONE
Sweet Pastries.

VOICE TWO
Heathrow Airport Check In Here.

VOICE ONE
Bagel Factory.

VOICE FIVE
EAT.

VOICE ONE
Dixons.

VOICE TWO
Our Price.

VOICE THREE
Paddington Bear at Paddington
Station.

VOICE FIVE
Tickets.

VOICE ONE
Taxis.

VOICE TWO
First Aid.

VOICE FOUR
Eastbourne Terrace.

VOICE TWO
Way Out.

VOICE ONE
Praed Street.

VOICE FIVE
The Lawn.

VOICE THREE
Q Here Please.

VOICE FOUR
Upper Crust.

VOICE THREE
Excellence and taste.

VOICE FOUR
YO! Sushi.

VOICE ONE
Stationlink.

VOICE FIVE
Sainsbury's.

VOICE ONE
Local information.

VOICE TWO
Buses.

VOICE FIVE
WH Smith.

VOICE FOUR
Mezzanine.

VOICE ONE
Heathrow Express.

VOICE TWO
Clinique.

VOICE THREE
First Class Lounge.

VOICE FOUR
Fuller's.

VOICE FIVE
easyCar.co.

VOICE TWO
The Mad Bishop.

VOICE THREE
And Bear Public House.

VOICE FOUR
Fuller's London Pride.

VOICE THREE
Great Western First.

VOICE ONE
Position Closed.

VOICE TWO
Closed.

VOICE FOUR
Position Closed.

VOICE THREE
Sock Shop.

VOICE FOUR
Fast Ticket Point.

VOICE FIVE
Millie's Cookies.

VOICE ONE
Coffee.

VOICE TWO
Fergie to Stay at Manchester
United.

VOICE THREE
Freshly Baked Cookies and Muffins.

VOICE TWO
Cold Drinks.

VOICE FOUR
Penalty Fares.

VOICE ONE
Warning.

VOICE THREE
Savoury Pastries.

VOICE FOUR
Platform 14.

VOICE FIVE
Burger King.

VOICE TWO
Fresh Filled.

VOICE THREE
The Reef Cafe Bar.

VOICE FOUR
Business Travel.

VOICE ONE
Special Edition.

VOICE TWO
Top 75 Albums.

VOICE FIVE
Evening Standard.

As the chorus becomes more cacophonous Christopher finds it more difficult to continue to walk. He stops. Rests his head against a box. Puts his hands over his ears. A Station Guard approaches him.

Christopher pulls out his Swiss Army knife.

The Station Guard backs away.

Christopher carries on.

CHRISTOPHER

Left, right, left, right, left,
right, left, right.

He makes his hand into a telescope to limit his field of vision.

He approaches an information counter.

How do I get to 451c Chapter Road,
London NW2 5NG?

INFORMATION

Where is that?

CHRISTOPHER

It's 451c Chapter Road, London NW2
5NG. And sometimes you can write it
451c Chapter Road, Willesden,
London NW2 5NG.

INFORMATION

Take the Tube to Willesden
Junction. Or Willesden Green. Got
to be near there somewhere.

CHRISTOPHER

What is a Tube?

ED

Don't do this, Christopher.

CHRISTOPHER

Get away from me.

ED

Christopher, you won't be able to.

CHRISTOPHER

I'm doing really well.

ED

You haven't got any money.

CHRISTOPHER

I have. I stole your card.

ED

You little shit. Where's your Swiss
Army knife? Have you lost it?

CHRISTOPHER

It's in my pocket.

ED

Where's your red line gone? See? It keeps disappearing. There's no Jubilee Line. How are you going to get to Willesden Green?

CHRISTOPHER

There's a Bakerloo Line. Look. I can take that to Willesden Junction.

ED

Come back home.

CHRISTOPHER

Swindon's not my home anymore. My home is 451c Chapter Road, London NW2 5NG.

SCENE TWENTY-SEVEN: PLATFORM

The Tube line appears.

ED

Stand behind the yellow line.

CHRISTOPHER

I know.

ED

The train will be very noisy.

CHRISTOPHER

I know.

ED

It'll really scare you.

CHRISTOPHER

I know.

ED

Try not to let it. Watch what the people do. Watch how they get on and off.

CHRISTOPHER

Yes.

The company stand with Christopher on the platform.

ED

Count the trains. Figure it out.
Get the rhythm right.
Train coming. Train stopped. Doors
open. Train going. Silence.
Train coming. Train stopped. Doors
open. Train going. Silence.
Train coming. Train stopped. Doors
open. Train going. Silence.
Train coming. Train stopped...

CHRISTOPHER

Doors open. Train going. Silence.
Train coming. Train stopped. Doors
open. Train going. Silence.
Train coming. Train stopped. Doors
open.

He is bundled onto the train.

SCENE TWENTY-EIGHT: TUBE TRAIN

CHRISTOPHER

Is this train going to Willesden
Junction?

VOICE ONE

There are 53,963 holiday cottages
in Scandinavia and Germany.

VOICE TWO

VITABIOTICS.

CHRISTOPHER

Is this train going to Willesden
Junction?

VOICE THREE

3435.

VOICE FIVE

Penalty £20 fare if you fail to
show a valid ticket for your entire
journey.

VOICE FOUR

Discover Gold, Then Bronze.

CHRISTOPHER

Is this train going to Willesden
Junction?

VOICE ONE

TVIC.

VOICE THREE

EPBIC.

VOICE FIVE

Obstructing the doors can be dangerous.

VOICE TWO

BRV.

VOICE THREE

Con. IC.

CHRISTOPHER

Is this train going to Willesden Junction?

VOICE FOUR

TALK TO THE WORLD.

VOICE ONE

Warwick Avenue.
Maida Vale.
Kilburn Park.
Queen's Park.
Kensal Green.
Willesden Junction.

SCENE TWENTY-NINE: WILLESDEN JUNCTION

Christopher examines the A-Z. He opens it. He looks for Chapter Road.

Christopher

Left. Right. Left. Right. Left.
Right.
Left.
Right.
Left.
Right.
Left.
Right.
Left.
Right.
Left.

He closes the map. His voice quietens the more he talks. And as he talks he squats. And then huddles into a ball.

He sits silently, huddled for a while.

SCENE THIRTY: OUTSIDE JUDY'S HOUSE

Judy and Roger enter.

JUDY
I don't care whether you thought it
was funny or not.

ROGER
Judy, look, I'm sorry, OK.

JUDY
Well, perhaps you should have
thought about that before you made
me look like a complete idiot.

Christopher stands up. Judy sees him.

The two look at one another.

CHRISTOPHER
You weren't in so I waited for you.

JUDY
Christopher.

CHRISTOPHER
What?

JUDY
Christopher.

She goes to hug him. He pushes her away so hard that he falls over.

ROGER
What the hell is going on?

JUDY
I'm so sorry, Christopher.

Judy spreads her fingers. Christopher spreads his to touch hands with her.

ROGER
I suppose this means Ed's here.

JUDY
Where's your father, Christopher?

CHRISTOPHER
I think he's in Swindon.

ROGER
Thank God for that.

JUDY
But how did you get here?

CHRISTOPHER
I came on the train.

JUDY
Oh my God, Christopher. I didn't...
I didn't think I'd ever... Why are
you here on your own?
Christopher, you're soaking. Roger,
don't just stand there.

ROGER
Are you going to come in or are you
going to stand out here all night?

CHRISTOPHER
I'm going to live with you because
Father killed Wellington with a
garden fork.

ROGER
Jumping Jack Christ.

JUDY
Roger, please. Come on,
Christopher. Let's go inside and
get you dried off.

ROGER
Come on then, soldier. You'll catch
your death out here.

Christopher doesn't move.

JUDY
You follow, Roger.

Christopher does move. He gives Toby to Roger.

CHRISTOPHER
He's hungry. Have you got any food
I can give him and some water?

SCENE THIRTY-ONE: INSIDE JUDY'S HOUSE

JUDY
Are you OK, Christopher?

CHRISTOPHER

I'm tired.

JUDY

I know, love. I can get you a blanket?

CHRISTOPHER

No, don't. I've got a sleeping bag in my rucksack.

JUDY

Will you let me help you get your coat off? You're very brave.

CHRISTOPHER

Yes.

JUDY

You never wrote to me.

CHRISTOPHER

I know.

JUDY

Why didn't you write to me, Christopher? I wrote you all those letters. I kept thinking something dreadful had happened or you'd moved away and I'd never find out where you were.

CHRISTOPHER

Father said you were dead.

JUDY

What?

CHRISTOPHER

He said you went into hospital because you had something wrong with your heart. And then you had a heart attack and died.

JUDY

Oh my God.

She starts to howl.

CHRISTOPHER

Why are you doing that?

JUDY

Oh, Christopher, I'm so sorry.

CHRISTOPHER

What for?

JUDY

Bastard. The bastard.
Christopher, let me hold your hand.
Just for once. Just for me. Will
you? I won't hold it hard.

CHRISTOPHER

I don't like people holding my
hand.

JUDY

No. OK. That's OK.

SCENE THIRTY-TWO: IN CHRISTOPHER'S BEDROOM AT JUDY'S

LONDON POLICEWOMAN

I need to speak to him.

JUDY

He's been through enough today
already.

LONDON POLICEWOMAN

I know. But I still need to speak
to him. Christopher Boone. Please
can you open the door.

ROGER

Come on, Christopher.

JUDY

Christopher, love. It's all right.
Just open the door will you,
sweetheart?

CHRISTOPHER

Is she going to take me away?

JUDY

No, Christopher, she isn't.

CHRISTOPHER

Will you let her take me away?

JUDY

No. I won't.

LONDON POLICEWOMAN

Your father says you've run away.
Is that right?

CHRISTOPHER

Yes.

LONDON POLICEWOMAN

Is this your mother?

CHRISTOPHER

Yes.

LONDON POLICEWOMAN

Why did you run away?

CHRISTOPHER

Because Father killed Wellington
who is a dog and so that meant that
he could kill me.

LONDON POLICEWOMAN

So I've been told. Do you want to
go back to Swindon to your father
or do you want to stay here?

CHRISTOPHER

I want to stay here.

LONDON POLICEWOMAN

And how do you feel about that?

CHRISTOPHER

I want to stay here.

LONDON POLICEWOMAN

Hang on, I'm asking your mother.

JUDY

He told Christopher I was dead.

LONDON POLICEWOMAN

OK. Let's... let's not get into an
argument about who said what here.
I just want to know whether...

JUDY

Of course he can stay.

LONDON POLICEWOMAN

Well, I think that probably settles
it as far as I'm concerned.

CHRISTOPHER

Are you going to take me back to
Swindon?

LONDON POLICEWOMAN

No.

If your husband turns up and causes
any trouble, just give us a ring.
Otherwise you're going to have to
sort this out amongst yourselves.

SCENE THIRTY-THREE: MIDDLE OF NIGHT, CORRIDOR OUTSIDE
CHRISTOPHER'S BEDROOM

(song between Judy and Ed)

ED

I'm talking to her whether you like
it or not.

JUDY

Roger. Don't. Just...

ROGER

I'm not going to be spoken to like
that in my own home.

ED

I'll talk to you how I damn well
like.

JUDY

You have no right to be here.

ED

He's my son in case you've
forgotten.

JUDY

What in God's name did you think
you were playing at saying those
things to him?

ED

You were the one that bloody left.

JUDY

So, you decided to just wipe me out
of his life altogether?

ROGER

Now let's just all calm down here,
shall we?

ED

Well, isn't that what you wanted?

JUDY

I wrote to him every week.

ED

What the fuck use is writing to him?

ROGER

Whoa. Whoa. Whoa.

ED

I cooked his meals. I cleaned his clothes. I looked after him every weekend; I looked after him when he was ill. I took him to the doctor. I worried myself sick every time he wandered off somewhere at night. I went to school every time he got into a fight. And you? What? You wrote him some fucking letters.

Christopher gets up out of the sleeping bag.

JUDY

So you thought it was OK to tell him his mother was dead?

ROGER

Now is not the time.

Christopher finds his Swiss Army knife.

ED

I'm going to see him. And if you try to stop me...

He gets into Christopher's room. Christopher points his knife at him.

Judy comes in.

JUDY

It's OK, Christopher, I won't let him do anything. You're all right.

ED

Christopher?

He squats down, completely exhausted. Christopher still points the knife at him.

ED (CONT'D)

Christopher, I'm really, really sorry. About -. About -.

(MORE)

ED (CONT'D)
About the letters. I never meant...
I promise I will never do anything
like that again.

He spreads his fingers and tries to get Christopher to touch him. Christopher ignores him. He still holds his knife out. He groans.

ED (CONT'D)
Shit. Christopher, please.

LONDON POLICEWOMAN
Mr Boone.

ED
What the fuck are you doing here?
Did you call her?

LONDON POLICEWOMAN
Mr Boone, come on, mate.

ED
Don't you mate me. This is my son.

LONDON POLICEWOMAN
I know. This can all be sorted out.
Just come with me. Please.

JUDY
Ed, you should go. He's frightened.

ED
I'll be back.
Christopher. I'll be back. I
promise you, Christopher. I promise
you, lad.

Christopher groans.

London Policewoman makes Ed leave.

Roger watches them both leave.

Judy and Christopher are left alone together.

JUDY
You go back to sleep now.
Everything is going to be all
right. I promise you.

They leave Christopher in his room. He lies down. He settles.

SCENE THIRTY-FOUR: JUDY'S KITCHEN

Immediately he has settled it is the next morning. Roger and Judy give Christopher breakfast. He is overwhelmed by them.

ROGER

OK. He can stay for a few days.

JUDY

He can stay as long as he needs to stay.

ROGER

This flat is hardly big enough for two people, let alone three.

JUDY

He can understand what you're saying, you know?

ROGER

What's he going to do? There's no school for him to go to. We've both got jobs. It's bloody ridiculous.

He gives Christopher a strawberry milkshake.

JUDY

Roger. That's enough. You can stay as long as you want to stay.

CHRISTOPHER

It was Mother who gave me the milkshake.

They look at him.

CHRISTOPHER (CONT'D)

It was Mother who gave me the milkshake not you.

Judy picks the milkshake up.

CHRISTOPHER (CONT'D)

You need to shout more loudly at him. Like you're really angry with him, not just being nice.

Judy looks at him. Nods.

JUDY

OK.

She puts the milkshake down. She's much angrier.

JUDY (CONT'D)

Roger. That's enough. You can stay
as long as you want to stay.

She looks at Christopher, examining his response. Expecting
more feedback.

CHRISTOPHER

I have to go back to Swindon.

They both look at him.

JUDY

Christopher, you've only just got
here.

CHRISTOPHER

I have to go back because I have to
sit my Maths A Level.

JUDY

You're doing Maths A Level?

CHRISTOPHER

Yes. I'm taking it on Wednesday and
Thursday and Friday next week.

JUDY

God. Christopher. That's really
good.

ROGER

Yeah.

CHRISTOPHER

But I can't see Father. So I have
to go back to Swindon with you...

JUDY

I don't know whether that's going
to be possible.

CHRISTOPHER

But I have to go.

JUDY

Let's talk about this some other
time, OK?

CHRISTOPHER

OK. But I have to go to Swindon.

He stands and leaves.

JUDY
Christopher. Please.

SCENE THIRTY-FIVE: HAMPSTEAD HEATH

JUDY
Would you like an ice lolly?

CHRISTOPHER
Yes I would, please.

JUDY
Would you like a strawberry one?

CHRISTOPHER
Yes I would, please, because that's red. What's it called here?

JUDY
It's called Hampstead Heath. I love it. You can see all over London.

CHRISTOPHER
Where are all the planes going to?

JUDY
Heathrow, I think.
Christopher, I rang Mrs Gascoyne.
I told her that you're going to take your Maths A Level next year.

Christopher screams. He throws his ice lolly away.

JUDY (CONT'D)
Christopher, please. Calm down. OK.
OK, Christopher. Just calm down, love.

Christopher screams and screams. He only stops because his chest hurts and he runs out of breath.

SCENE THIRTY-SIX: JUDY'S HOME

Roger gives Christopher a radio and three children's books.

ROGER
Here we are. You wanted a radio.
100 Number Puzzles. It's from the library. This one is called The Origins of the Universe. And this one is Nuclear Power.

CHRISTOPHER
They're for children.

ROGER
Well, it's nice to know my
contribution is appreciated.

SCENE THIRTY-SEVEN: JUDY'S HOME

Christopher picks up the radio. He leaves. He de-tunes it so that it is between two stations. He listens to the white noise. He turns the volume up very high.

Some time.

Roger watches him. He opens and drinks four cans of lager. He necks the lager in one go.

He comes into Christopher's room. He is very drunk.

ROGER
You think you're so clever, don't
you? Don't you ever, ever think
about other people for one second,
eh? Well, I bet you're really
pleased with yourself now, aren't
you?

He grabs at Christopher. Christopher rolls himself into a ball to hide.

Judy comes into the room. She grabs Roger. She pulls him away from Christopher.

Christopher is moaning still in his ball.

JUDY
Christopher, I'm sorry. I'm really,
really sorry. I promise this will
never happen again.

He remains in his ball.

He doesn't stop moaning. Judy and Roger leave. Eventually he calms.

SCENE THIRTY-EIGHT: JUDY'S HOME

CHRISTOPHER
What time is it?

JUDY
Shhh, it's four o'clock in the morning.

CHRISTOPHER
What are you doing?

JUDY
I'm packing some clothes.

CHRISTOPHER
Where's Mr Shears?

JUDY
He's asleep.
Come downstairs. Bring Toby. Get into the car.

CHRISTOPHER
Into Mr Shears's car?

JUDY
That's right.

CHRISTOPHER
Are you stealing the car?

JUDY
I'm just borrowing it.

CHRISTOPHER
Where are we going?

JUDY
We're going home.

CHRISTOPHER
Do you mean home in Swindon?

JUDY
Yes.

CHRISTOPHER
Are we going back to Swindon so I can do my Maths A Level?

JUDY
What?

CHRISTOPHER
I'm meant to be doing my Maths A Level tomorrow.

JUDY

We're going back to Swindon because
if we stay in London any longer.
...someone is going to get hurt.
And I don't necessarily mean you.
Now I need you to be quiet for a
while.

CHRISTOPHER

How long do you need me to be quiet
for?

JUDY

Jesus. Half an hour, Christopher. I
need you to be quiet for half an
hour.

SCENE THIRTY-NINE: HOME

ED

How the fuck did you get in here?

JUDY

This is my house, too, in case
you've forgotten.

ED

Is your fancy man here as well?

Christopher starts drumming on one of the boxes. He begins
drumming on them. He drums and drums and drums. Ed and Judy
talking inaudibly under the drumming.

JUDY

Christopher. Christopher.
He's gone. You don't need to panic.

CHRISTOPHER

Where's he gone to?

JUDY

He's gone to stay at his friend's
house for a while.

CHRISTOPHER

Is he going to be arrested? And go
to prison?

JUDY

What for?

CHRISTOPHER

For killing Wellington.

JUDY

I don't think so. I think he'll only get arrested if Mrs Shears presses charges.

CHRISTOPHER

What's that?

JUDY

It's when you tell the police to arrest somebody for little crimes. They only arrest people for little crimes if you ask them.

CHRISTOPHER

Is killing Wellington a little crime?

JUDY

Yes, love, it is.
In the next few weeks we're going to try and get a place of our own to live in.

CHRISTOPHER

Can I still take my A Level?

JUDY

You're not listening to me are you, Christopher?

CHRISTOPHER

I am listening to you.

JUDY

I told you. I rang your headmistress. I told her you were in London. I told her you'd do it next year.

CHRISTOPHER

But I'm here now so I can take it.

JUDY

I'm sorry, Christopher. I didn't know we'd be coming back. This isn't going to solve anything.

SCENE FORTY: STREET

MRS SHEARS

You've got a fucking nerve.

CHRISTOPHER
Where are we going?

MRS SHEARS
Swanning round here as though
nothing ever happened.

JUDY
Ignore her, Christopher.

MRS SHEARS
So he's finally dumped you too, has
he?

CHRISTOPHER
What is Mrs Shears doing?

MRS SHEARS
You had it coming. Don't try and
pretend that you didn't. Because
you fucking did.

CHRISTOPHER
Where are we going?

JUDY
We're going to the school.

SCENE FORTY-ONE: SCHOOL

SIOBHAN
So you're Christopher's mother.

JUDY
That's right. And you're...

SIOBHAN
I'm Siobhan. It's nice to meet you.

JUDY
Yeah. Yes. Yes. It's nice to meet
you too.

SIOBHAN
Hello, Christopher.

CHRISTOPHER
Hello.

SIOBHAN
Are you OK?

CHRISTOPHER

I'm tired.

JUDY

He's a bit upset.

SIOBHAN

Because of the A Level, you said.

JUDY

He won't eat. He won't sleep.

SIOBHAN

Yeah.

I spoke to Mrs Gascoyne after you called.

JUDY

Right.

SIOBHAN

She still actually has your A-Level papers in the three sealed envelopes in her desk.

CHRISTOPHER

Does that mean I can still do my A Level?

SIOBHAN

I think so. We're going to call the Reverend Peters to make sure he can still come in this afternoon and be your invigilator. And Mrs Gascoyne is going to call the examination board to say that you're going to take the exam after all. I thought I should tell you now. So you could think about it.

CHRISTOPHER

So I could think about what?

SIOBHAN

Is this what you want to do, Christopher? If you say you don't want to do it no one is going to be angry with you. And it won't be wrong or illegal or stupid. It will just be what you want and that will be fine.

CHRISTOPHER

I want to do it.

SIOBHAN

OK.
How tired are you?

CHRISTOPHER

Very.

SIOBHAN

How's your brain when you think
about maths?

CHRISTOPHER

I don't think it really works very
well.

SIOBHAN

What's the logarithmic formula for
the approximate number of prime
numbers not greater than x ?

CHRISTOPHER

I can't think.

SCENE FORTY-TWO: EXAM ROOM

Reverend Peters enters. He picks up one envelope. He opens it. He looks at it. He carefully places it face down on Christopher's table.

He goes to sit opposite him. He takes out a stopwatch.

REVEREND PETERS

So this is jolly exciting, eh,
Christopher? Well I'm excited
anyway. Now the exam is going to
last for two hours Christopher, OK?
First thing to do is to pop your
name on the front. OK, young man,
are you ready to roll? Turn over
the paper please, Christopher. And
begin.

Christopher turns over the exam paper.

He stares at it.

He can't understand any questions. He panics. His breathing becomes erratic. To calm himself he counts the cubes of cardinal numbers.

CHRISTOPHER

1, 8, 27, 64, 125, 216, 343, 512,
729, 1000, 1331.

REVEREND PETERS
Are you all right, Christopher?

CHRISTOPHER
I can't read the question.

REVEREND PETERS
What do you mean?

CHRISTOPHER
I can't read the question.

REVEREND PETERS
Can you see the question?

CHRISTOPHER
I can see the question but I can't
read the question because when I
look at the words they all seem
confused and mixed up and the wrong
way round to me.

REVEREND PETERS
Right.

CHRISTOPHER
What does this question say?

REVEREND PETERS
Christopher, I'm afraid I can't
help you like that. I'm not allowed
to.

Christopher groans.

SIOBHAN
Christopher. Stop groaning. Get
your breath. Count the cubes of the
cardinal numbers again.

(song)

CHRISTOPHER
1, 8, 27, 64, 125, 216, 343, 512,
729, 1000, 1331.

SIOBHAN
Now. Have another go.

He looks at the questions again.

CHRISTOPHER

Show that a triangle with sides that can be written in the form $n^2 + 1$, $n^2 - 1$ and $2n$ (where n is greater than one) is right-angled.

SIOBHAN

You don't have to tell us.

CHRISTOPHER

What?

SIOBHAN

You don't have to tell us how you solved it.

CHRISTOPHER

But it's my favourite question.

SIOBHAN

Yes but it's not very interesting.

CHRISTOPHER

I think it is.

SIOBHAN

People won't want to hear about the answer to a maths question in a play.

Look, why don't you tell it after the end of the play?

When you've finished you can do a bow and then people who want to can go back to class and if anybody wants to find out how you solved the maths question then they can stay and you can tell them at the end.

OK?

CHRISTOPHER

OK.

He picks up his pencil.

He starts answering.

SCENE FORTY-THREE: HOME

Ed enters.

Judy is behind him.

ED
Don't scream.
OK, Christopher. I'm not going to hurt you.

He crouches down by Christopher.

ED (CONT'D)
I wanted to ask you how the exam went.

JUDY
Tell him, Christopher.
Please, Christopher.

CHRISTOPHER
I don't know if I got all the questions right because I was very tired and I hadn't eaten any food so I couldn't think properly.

Ed nods. There is some time.

ED
Thank you.

CHRISTOPHER
What for?

ED
Just... thank you. I'm very proud of you, Christopher. Very proud. I'm sure you did really well.

SCENE FORTY-FOUR: SCHOOL

SIOBHAN
How's your flat?

CHRISTOPHER
It's not really a flat. It's a room. It's very small. The corridor's painted brown. Other people use the toilet. Mother has to clean the toilet before I can use it. Sometimes there are other people in there so I do wet myself. The room smells like socks and pine air freshener. And another bad thing that happened is that Toby died. Because he was two years and seven months old which is very old for a rat.

(MORE)

CHRISTOPHER (CONT'D)

I don't like waiting for my A-Level result. Mother doesn't get back from work till 5.30. So I have to go to Father's house between 3.49 and 5.30 because I'm not allowed to be on my own. Mother said I didn't have a choice. I push the bed up against the door in case Father tries to come into the room. Sometimes he tries to talk to me through the door. I don't answer him. Sometimes he sits outside the door quietly for a long time. Can I come and live in your house so that I'll have room to put all my things and I wouldn't have to share the toilet with strangers?

SIOBHAN

No, Christopher. You can't.

CHRISTOPHER

Why can't I? Is it because I'm too noisy and sometimes I'm 'difficult to control'?

SIOBHAN

No. It's because I'm not your mother.

CHRISTOPHER

No.

SIOBHAN

That's very important. Do you understand that?

CHRISTOPHER

I don't know.

SCENE FORTY-FIVE: HOME

Ed enters. He's holding a kitchen timer.

ED

Christopher, can I have a talk with you?

Christopher turns away from Siobhan.

CHRISTOPHER

No. No. No. No. No. No you can't.
No.

JUDY

It's OK. I'll be here.

CHRISTOPHER

I don't want to talk to Father.

ED

I'll do you a deal. Five minutes,
OK? That's all.

He sets the timer for five minutes. It starts ticking.

ED (CONT'D)

Christopher, look... Things can't go on like this. I don't know about you, but this.... this just hurts too much, you being in the house and not talking to me. You have to learn to trust me... And I don't care how long it takes... if it's a minute one day and two minutes the next and three minutes the next and it takes years I don't care. Because this is important. This is more important than anything else. Let's call it... let's call it a project. A project we have to do together. And it will be difficult at first because because it's a difficult project. But it will get better, I promise. And... I've got you a present. To show you that I really mean what I say. And to say sorry. And because... well you'll see what I mean.

He leaves.

He comes back with a box. It is importantly cardboard and different to the other boxes. There's a blanket in it. He puts his hands in the box. He takes out a little sandy-coloured Golden Retriever.

ED (CONT'D)

He's two months old.
Christopher, I would never ever do anything to hurt you.

The dog sits on Christopher's lap.

JUDY

You won't be able to take him away with you, I'm afraid. The bedsit's too small.

(MORE)

JUDY (CONT'D)

But your father's going to look after him here. And you can come and take him out for walks whenever you want.

CHRISTOPHER

Does he have a name?

ED

No. You can decide what to call him.

CHRISTOPHER

Sandy. He's called Sandy.

The alarm goes off.

They look at each other.

JUDY

We need to go now.

ED

Yes.

JUDY

We'll come back tomorrow and you can see him then.

SCENE FORTY-SIX: SCHOOL

SIOBHAN

Christopher.

CHRISTOPHER

Yes.

SIOBHAN

Here.

CHRISTOPHER

What's this?

SIOBHAN

It's your result.

CHRISTOPHER

Right.

SIOBHAN

You need to open it and read it.

CHRISTOPHER

Right.

He does.

SIOBHAN

Well? What does it say?

CHRISTOPHER

I got an A*.

SIOBHAN

Oh. Oh. That's just. That's terrific.

CHRISTOPHER

Yes.

SIOBHAN

Aren't you happy?

CHRISTOPHER

Yes. It's the best result.

SIOBHAN

I know it is. How's your dog?

CHRISTOPHER

He's very well, thank you. I stayed last week at Father's because Mother got flu and he slept on my bed so he can bark in case anybody came into the room at night.

SIOBHAN

Right. How are you getting on with your father?

CHRISTOPHER

He planted a vegetable patch in his garden. I helped him and Sandy watched. We planted carrots and peas and spinach and I'm going to pick them when they're ready. He bought me a book, which is called Further Maths for A Level. He told Mrs Gascoyne that I was going to take Further Maths next year. She said OK.

I'm going to pass it and get an A. *And then in two years I'll take A-Level Physics and get an A.* And then I'm going to go to university in another town.

(MORE)

CHRISTOPHER (CONT'D)

I can take Sandy and my books and my computer. I can live in a flat with a garden and a proper toilet. Then I will get a first-class honours degree. Then I will be a scientist.
I can do these things.

SIOBHAN

I hope so.

CHRISTOPHER

I can because I went to London on my own.

She looks at him.

I solved the mystery of Who Killed Wellington.

She looks at him.

I found my mother. I was brave.

SIOBHAN

You were.

CHRISTOPHER

And I wrote a book.

SIOBHAN

I know. I read it. We turned it into a play.

CHRISTOPHER

Yes. Does that mean I can do anything do you think?
Does that mean I can do anything, Siobhan?
Does that mean I can do anything?

The two look at each other for a while.

(ending song?)

Lights black.