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# UNSOLICITED

# THE RESURECTION OF ADAM

# *A PLAY FOR TV*

# *BY R J COONEY*

# Fade in

### CAMERA MOVING FORWARD AND PANING

**1.Ext.** Street Market on a London Street. Its summer time and the Weather is good.

There is the usual hustle and bustles one would associate with a retail street market

People are shopping and stallholders are shouting out to encourage them to buy from their stall

There is a mobile canteen. A middle aged woman in an off white overall with a cigarette sticking out of the corner of her mouth is pouring tea from a big catering sized teapot into two mugs on the counter in front of her

Leaning up against the counter are two old men one is drawing on a pipe and the other is stuffing a hot dog in to his mouth with the tomato sauce running down his chin. People are coming and going in all directions.

**2.CAMERA PANNING COMES TO A STOP AND FOCUSES ON**

CHRISTINE NEWTON

An attractive well-dressed woman of about thirty She is examining items of jewellery on one of the many market stalls.

GEORGE

Her husband a clean-shaven well-dressed athletic type again about thirty years of age is standing besides her looking on.

3.GEORGE’S POV

Christine turns to George holding a pair of earrings to her ear

**CHRISTINE**

(Enthusiastically)

“Look George these look like a nice pair of earrings” (Christine holds them out for George to see)

George like most men, he dislike’s aimlessly wondering around shopping with the wife. He looks down and with faked enthusiasm

**GEORGE**

“Yes-darling lovely”

The camera focuses in on the earrings

And then back showing Christine’s face. She is no longer looking at the earrings.

The look on her face has changed from one of interest in jewellery to one of incredible shock and surprise.

**4.CHRISTINE POV**

The camera switches to George’s face a sudden look of alarm spreading across it.

### 5.BACK TO GEORGE POV

Christine is looking passed him. He turns to see what she is seeing but he fails. The camera however pick out a young boy aged about ten years’ with a shock of black hair. He is dressed in tracksuit and trainers and looks back at Christine from about 10 metres away. The sun caching his eyes exaggerates the blue in them making him look more than a little angelic.

He stands alone but shoppers are moving passed him going about their business.

**6.CHRISTINE** **POV**

Starting to move towards the boy her arms out stretched as if to grab him. She shouts “Adam”**!**

**7.BACK TO GEORGE POV**

George grabs Christine by arm to stop her

**GEORGE**

“Christine where are you going what’s the matter?”

Christine pulls away from his grasping hands

8.POV. WIDER PERSPECTIVE ON CHRISTINE

As she moves past George, intending to grab hold of the boy she bumps into a marketer carrying two boxes of oranges. The marketer drops the boxes and falls on his backside. The oranges go flying in all directions causing pandemonium amongst the shoppers.

Christine also stumbles and ends up on the ground. But she is oblivious to the confusion all around her and desperately scans the crowd for a sight of the boy she calls Adam.

In a rising panic as she starts to call. “Adam where are you Adam”

The Strong arms of George take hold of Christine and lift her to her feet.

### 8A.WIDE SHOT OF THE CROWD NARROWING DOWN TO Adam

The boy Adam with a look of interest on his face is standing a little way off watching events unfold.Suddenly a female hand reaches down and taking his hand in hers pulls him away from all the commotion.

**9.POV CHRISTINE**

With eyes now full of tears of frustration she realises George is talking to her.

**GEORGE**

“Christine what’s the matter?”

### CHRISTINE

She struggles to get out of his grasp and she screams at him “It was Adam George it was Adam I saw him”.

A look of confusion, concern, and disbelief comes to George’s face all at the same time.

Overcome by stress Christine collapses in to George’s arms.ina dead faint

### 10.POV GEORGE

Two market security guards dressed in blue uniforms break through the now gathered crowd to see what the ruckus is all about

**GEORGE**

“Help me get her to the medical centre” George calls to them

## 11.INT MARKET MEDICAL CENTRE

**12. CHRISTINES POV**

## The camera slowly focuses in to reveal a concerned George looking over her. As her last memories before she fainted start to return Her body jerks as she makes a move to get up.

**GEORGE**

“Whoa take it easy”

George eases her back

“Relax, you’re in the market medical centre. You’ve had a bit of a fall”.

She again makes a move to get up George again holds her back.

**CHRISTINE.**

“It was Adam George I saw him honest”.

**GEORGE.**

“ Now then darling don’t upset yourself”.

**CHRISTINE**

Christine does not accept Georges calming tones.

” It was I tell you, it was.”

She starts crying and struggling to get up calling again and again

“Adam.”

### 13.POV ANGLE CAMERA TOWARDS DOOR

The door of the room they are in opens and a local doctor arrives on the scene. Followed closely by two paramedics carrying a stretcher. Looking first at George then at Christine lying on the couch he introduces himself

**DOCTOR**

“Hello I am Dr Singh what has happened here”?

There is no reply from George at this point. He’s looking worriedly down at Christine. The Doctor slowly takes hold of George and moves him to one side

The Doctor has a very good bedside manner and talking to Christine the Doctor soon calms her down and administers a mild sedative. She relaxes.

The Doctor turns to George

##### DOCTOR

“ Well?”

**GEORGE**

“George Newton’s the name and this is my wife Christine”.

**DOCTOR**

“What happened?”

**GEORGE**

“I wish I knew. We were standing at one of the stalls looking at jewellery one minute, the next this happened”. “ For some reason she thought she saw our son Adam, but that’s impossible.”

**DOCTOR**

“Why “

**GEORGE**

“Because,” “Adam has been dead ten years. He was killed in a Road. Traffic.Accedent.

**FADE OUT**

**FADE IN**

**14.EXT WIDE ANGLE**

# THE SCENE CHANGES IT IS TEN YEARS EARLIER

# It’s a sunny but frost bitten morning.

# A young looking Christine Newton stands at the garden gate at the front of her house.

# It’s somewhere in the middle class suburbs of London.

# She is waving goodbye to her ten-year-old son Adam.

# He looks back. Waving goodbye to her as he starts on his way to school.

# The streets are busy with children some with their parents and some like Adam making their own way down the street to school The traffic on the road is light with people driving to work or giving their kids a lift to school

### 15. INT OF A CAR

A well dressed man in a tweed jacket and bow tie. Professor David Edwards is driving along the road tapping the steering wheel and whistling the tune to the British grenadiers, which is playing on the cars radio cassette

### 16.EXT THE STREET

Adam who also feels light-hearted being in the sunshine of the day skips along to school without a care in the world.

He arrives at the controlled crossing where other children are waiting to cross.

The lollipop lady beckons to them

.

**17.POV PROFESSOR DAVID EDWARDS**

He started out that morning like Adam with a lighthearted spirit. It was a lovely day. God was in his heaven and all was well with the world. He goes on Whistling and tapping the steering wheel has he drives along

### 18.EXT

The camera picks up the professor’s car approaching the controlled crossing

Then the professor’s view from inside the car showing the kids starting to cross.

### 19.INT OF CAR

The professor seeing the kids applies the brakes to slow down.

A look of horror and fear come to his face as he realises the brakes are not working.

### 20.POV PROFFESOR

The crossing is coming closer. By now the Professor is panicking and starts blowing the cars horn and shouting but no one can hear him shouting to them from his car

##### PROFESSOR

“Get out of the way I can’t stop”

.

### 21.CAMERA SWITCHING

The camera gets really busy now flashing between the foot of the professor pumping the brake pedal, the look on his face, and the school crossing with the carefree children skipping across

22.INT OF CAR

The professor looks left and right there are people everywhere all moving towards the crossing and no left or right turning

He sounds his horn again and again in desperation.

### 23.EXT POV APPROUCHING CAR

As the sound of the car horn reaches the crossing the children all turn to look

At that moment the camera slows down. Every thing starts to move in slow motion

Seeing the car speeding towards them. The looks on the faces of the children are a mixture of surprise dawning realisation fear and panic

They scatter in all directions to avoid getting knocked over.

**24.INT OF CAR**

Through the car window we see the kids and the lollipop lady taking avoiding action.

As they all come apart except one person

We see Adam standing there with a look of horror on his face. Frozen in terror.

### 25.INT OF CAR IMEDEATLE CAMERA SHOT

Adam is struck by the oncoming car

There is a sickening thud as he impacts with the car

First with the bonnet. Then with the windscreen cracking the glass and finally bouncing off to land in the road.

The car spins out of control and crashes into a lamppost.

Every thing stops as if frozen in a moment in time with a deathly silence

Suddenly reality comes crashing back

With the noise of the cars horn sounding in one continuous note as the weight of the professor’s head rests against it in a state of unconsciousness and the faint tones of the tune of the British Grenadiers can just be heard coming from the tape deck

**DESSOLVE OUT**

**DESSOLVE IN**

**26.EXT.** Anambulance speeds through the streets of London on its way to the hospital it pulls up outside and is met by a doctor and three nurses. One of the nurses is holding on to a wheel chair

The back doors of the ambulance open and one of the two paramedics crewing the vehicle steps out holding up a drip. He hands it to one of the nurses. The driver then joins him and together they quickly but carefully pull the stretcher down. Adam is on the stretcher the drip is in his arm and there is blood on his face. Once the stretcher wheels have locked the hospital staff take charge and rush Adam in to the emergency room.

### 27.POV. BACK OF AMBULANCE

The professor steps down from the vehicle with the help of the para medics. He has his head bandaged and his arm in a sling. Carefully he is guided into the waiting wheel chair and is then taken into the hospital a look of shock and horror on his face.

28.INT.

In the emergency room the hospital staff are fighting a losing battle to save Adam’s life.

29.INT.

Hospital reception Christine Newton comes rushing in and hurriedly speaks to the nurse on duty at the desk.

CHRISTINE.

(Panicking)

“I’m looking for my son Adam Newton I was told he was involved in a traffic accident and was brought here Where is he I need to be with him”

The nurse seeing her distress comes from behind the counter and putting her arm around Christine. Replies

NURSE. ONE

“Steady now come over here and sit down. I will check with the duty doctor and find out what the situation is”

Christine sits down crying and shaking with worry. The nurse goes back to the desk and picks up the telephone and speaks to someone. We don’t hear the conversation but as she replaces the receiver the doctor who has been treating Adam joins her. The nurse turns and points to Christine Newton. The doctor nods and he make his way over to where Christine is sitting.

DOCTOR BROWN

“Mrs. Newton Hello I am doctor Brown.”

CHRISTINE

“Yes Doctor How is he how’s my son Where is he I want to see him”

DOCTOR BROWN

“Please Mrs. Newton come this way”

Placing his hand on her shoulder he leads her to a side room

30.POV. OUTSIDE THE ROOM

The camera looks through the clear glass panel set in the door of the room into which they have gone and although we cant hear what’s being said we see Christine’s reaction through the glass when the Doctor tells her that her son Adam is dead

31.INT. RECEPTION DESK

George Comes running in but before he can talk to the nurse on the desk he sees Christine being comforted by a nurse and lead towards the emergency room where Adam’s body is lying

GEORGE

“Christine”?

The Question he was about to voice dies on his lips has he sees her distress and knows that Adam has gone. Tears welling up in his eyes. He take’s her in his arms he rocks her gently for a few moments before allowing the nurse to lead them on to where Adam is.

32.POV. As Christine and George move out of camera shot to the right the camera moves forward into the space they have just vacated and focuses on a gap in the curtain of one of the treatment cubicles. Peering out is the sorry looking face of Professor David Edwards?

At this point a treatment nurse joins him in the cubicle and he says to her.

PROFFESSOR

“I take it the lad has died then”

TREATMENT NURSE

“Yes I am sorry”

33.THE DOCTOR COMES IN TO THE CUBICLE.

DOCTOR BROWN

(Surprised)

“Hello Professor Edwards it’s been a long time since I last saw you at university. I am sorry that such unfortunate circumstances have bought you here to day. I have been told what has occurred by the para medics who brought you in.”

PROFESSOR

(Surprised)

“James It’s nice to see you again. I am sorry it had to be under such sad circumstances”

DOCTOR BROWN

“Don’t worry about that now lets get you fixed up”

The Doctor starts to look the professor over. Checking Xray plats and on completion announces

DOCTOR BROWN

“You will be ok professor no broken bones just a bump on the head and a very badly sprained shoulder I will give you a tetanus shot and some antibiotics and you should be ok in a couple of weeks take asprin for the pain”.

The treatment nurse having completed her task leaves the cubicle

PROFFESSOR.

“James I know it irregular but would it be possible for me to see the lad before I go. Just to pay my respects you understand. I feel so guilty for what's happened and after all, although I am not practicing at the moment I am still a qualified medical practitioner”

DOCTOR BROWN

(doubtfully)

“Ok George you have about five minutes before he’s moved to the morgue and Mr. &Mrs. Newton I believe are with the padre in the chapel of rest”

PROFFESSOR

“Thank James.”

34.EMERGENCY ROOM

The professor enters alone and draws the curtain across behind him. He goes over to the bed and looks down at where the still form of Adam is lying. The camera focuses on Adam and we get a close look at his bloody face.

The camera follows the Professors hand has it reaches for a shining scalpel from the tray of instruments beside the table on which Adam is lying

DISSOLVE OUT

**DISSOLVE IN**

### 35.EXT

We find ourselves at Adam’s funeral. The coffin is being lowered. It is a white coffin child size in design. On the lid there are a couple of soft toys and Adam’s favourite play station game. The vicar and relatives are gathered. It’s a very sad scene.

Watching from a short distance away stands Professor David Edwards, a look of despair on his face his arm in a sling.

##### PROFESSOR

“Ifonly the brakes on the car had not failed,”

He mutters to himself “that young lad would be alive today.”

### 36.POV. PAN MOURNERS

As the mourners move away from the graveside led by Mr. & Mrs. Newton the camera focuses on two gentlemen walking behind together talking in low tones .The conversation goes thus.

### GENTLEMAN 1

“Yes the car had just been serviced. The police have established on investigation that the pipe leading to the brake slave cylinder had some how been fractured very recently causing the loss of fluid leading to brake failure. Since no one person could be found to be responsible, the garage that did the service will be libel. However young Adam is dead and lives are in ruins. It’s tragic”

### GENTLEMAN 2

Shaking his head

“Yes poor Adam”. “Tragic”.

**37.INT PROFESSOR’S HOUSE**

Professor Edwards arrives back at his house after the funeral his wife Joan is there to meet him. As he opens the front door.

JOAN

“How did it go love?”

PROFFESOR

. “Pretty much as you might expect,”

Joan looks at him a worried expression on her face.

She knows the accident affected him a lot more than he was letting on.

JOAN

“Your dinner will be ready shortly so don’t get too busy”.

38.GLANCE OF KITCHEN INTERIOR

She goes into the kitchen and continues preparing a meal.

Professor Edwards goes across the hall into another room.

39. LABORATORY

It turns out to be his laboratory. In the lab is the professor’s assistant Martha Holmes a woman of about thirty, plain looking small with mousy hair and thick dark rimmed spectacles wearing a white coat. She is busy looking into a microscope.

PROFFESOR

“Hi Martha”

MARTHA

“Hi”

She replies not looking up from what she is doing.

40.CAMERA PANS ROOM

It reveals a fully stocked laboratory

The professor removes the sling and takes off his jacket exchanging it for a white coat that hangs behind the door. He puts it on.

Going over to the sink in the corner he proceeds to wash his hands vigorously.

PROFFESOR

“How’s it coming along Martha”

MARTHA

. “It’s slow but I think we are getting there”

She replies looking up and stepping back inviting him to look for himself.

The professor still drying his hands on a towel gives her an interesting look goes over and looks down the scope.

40A.POV MICROSCOPE

The camera focuses through the scope and we see a number of active cells.

Just at that moment Joan bangs on the door making the professor almost jump out of his skin.

JOAN

“Your meal is on the table, come on you two before it gets cold”.

Martha seeing his reaction

MARTHA

“What's the matter David? Feeling a bit guilty are you”

He gives her a withering look.

41.INT

The scene changes and the professor, his assistant Martha and his wife Joan are sat at the dining table in the dining room eating a meal.

DAVID

“Would you like a drink with your meal darling?” He addresses Joan

JOAN

“Yes please David”.

DAVID

“How about you Martha?”

Martha gives him a knowing look

MARTHA

“No thanks”

42.INTERIOR OF KITCHEN

The Professor goes into the kitchen and taking a carton of orange juice out of the fridge he pours two glasses. In to one of them we see him drop a pill that quickly dissolves

JOAN

“How are you feeling today David”

DAVID

“Fine”

His voice carrying from the kitchen

He returns to the table and gives one glass to Joan. He is in fact not feeling as good as he makes out.

43.POV DAVID

We hear the sound of his heart beating in his ears. As he follows Joan’s hand as it reaches for the glass of orange juice. The sound of the heartbeat in his ears is getting louder as she puts it to her lips and drinks.

44.INT

The scene changes. Joan is lying on a table in the professor’s laboratory. He is dressed in white with a mask over his mouth and nose.

Joan is unconscious on her back with her knees drawn up as if she were about to give birth.

Martha dressed in similar attire is assisting the professor.

MARTHA

“Are you sure you know what you are doing”

Looking at the professor with worried eyes.

DAVID

“Of course I do I have read up on the procedure thoroughly all we have got to do is keep our nerve”

He takes up a hypodermic needle and squirts the air bubbles out of it.

44A.INT

Joan wakes up in an arm chair in the living room. She looks across and sees David asleep in the other. Stretching and rubbing her eyes she calls to him

CHRISTINE

Come on darling lets go to bed

FADE OUT

FADE IN

45.INT

Still in the professor’s house some weeks later in the en suite bedroom

JOAN

“David come quickly”

Joan calls in a very excited voice.

He goes into the bathroom.

DAVID

“What is it my love?”

Joan looks up at him her face gleaming In her hand is a home pregnancy tester

JOAN

“I don’t know how? It’s impossible. I didn’t want to say any thing until I was sure”

DAVID

(Impatiently)

“What are you saying darling?”

JOAN

“David I am going to have a baby”.

DAVID

“What?”

The professor takes her in his arms and they hug each other happily.

Stepping back slightly and looking her up and down questioningly. He says

DAVID

“But the doctor said you couldn’t have any children”. “I know” she replies “isn’t it wonderful.”

46.INT

The scene changes. It’s later in the laboratory the professor and Martha are having a heated exchange of views.

MARTHA

“You don’t want me David. You never have.

You have just been stringing me along in order to further your research interests.”

“Well I’m fed up of doing you favours. After this little caper is over I’m leaving for good”

The professor reaches out to her.

DAVID

“Come on Martha be reasonable.”

She shrugs him off.

MARTHA

“Leave me alone you don’t really care about me. As a matter of fact you don’t really even care about Joan”.

“All you want from her are the two babies she is carrying”.

DAVID

“Now Martha come on you know that’s not true”?

The professor steps back surprised! And in a moment of silence the penny drops

DAVID

“Twins?”

MARTHA

“Yes twins”.

“I examined her this morning.”

“It’s a good job I’m a trained gynaecologist and Joan agreed to let me look after her”.

“I haven’t told her its twins in case something goes wrong between now and the birth.”

DAVID

“Yes that’s probably the best plan, we don’t want to stress her any more than we have to”.

Martha gives him a resentful look.

MARTHA

“Well I have gone too far to back out now

“So I will see it through for Joan’s’ sake if nothing else,

But once she has given birth I’m out of here and you can go and get stuffed.”

With that she storms out of the lab meeting Joan on her way in with a tray of tea.

JOAN

“What’s going on?”

DAVID

“Nothing darling just a disagreement over professional stuff, don’t worry yourself about it.”

He takes the tray from her

DAVID

“Here darling sit down and let’s talk about baby things”

Joan beams with delight

FADE OUT

FADE IN

47.INT

Joan’s bedroom. She’s about to give births and is drawing on gas and air.

The weather outside is fowl. Rain is pelting against the window

There’s a storm brewing.

The professor is beside the bed holding Joan's hand giving her encouragement.

She is doing the usual things a woman does when she about to give birth. Puffing and panting and bearing down etc.

She still doesn’t know that she is about to give birth to twins

However there’s a problem and its slowly getting worse.

Martha thinks the first baby trying to get out is breached

She’s fast running out of options.

The professor is also becoming more and more worried, as his wife’s condition starts to change and she start fading in and out of consciousness. The professor looks at Martha appealingly.

DAVID

“We must do something and now before we lose Joan and the babies too.”

MARTHA

“I'm trying damn you”

Martha stands back and looks hard at Joan for a few seconds and then decides to act.

The weather has now started to thunder and lightning adding to the drama being played out in the room.

Martha prepares an injection.

DAVID

“What are you doing?”

MARTHA

“We have no other option I am going to perform a caesarean section.”

DAVID

“No”

MARTHA

“Yes”

She raises her voice

” I must”

“Do you want her to die?”

Her reply somewhat lost above the noise of the thunder and the rain pelting off the window and roof of the house.

There’s a flash of lightning. A crash of thunder and the lights in the room go out

The professor reaches in to his pocket and brings out a lighter he lights a thick ornamental candle that is standing on the bed side table it casts ominous shadows around the room

Martha unties a pouch and rolls it out. In the flash of lighting we see

It is full of sharp glinting surgical instruments. She picks up a scalpel

48.THE CAMERA THEN FOLLOWS THE BIRTH

The first baby comes out. It starts to cry has Martha wipes it down

MARTHA

“It’s a boy”

She hands him over to the professor.

He wraps the baby up and places him in a cot by the bed.

While his back is turned. We get a quick glimpse of Martha. With the second baby in her hand. She is just taking the gas and air mask away from the baby’s face

When the Professor looks back his eye meet Martha’s.

She’s holding the second baby

MARTHA

“I'm sorry David I was too late this one is dead”

The professor is devastated and turns away stricken.

DAVID

“This will be a heavy blow to Joan,”

He murmurs rubbing his face with his hands

MARTHA

“Why?”

(She is now working vigorously to stitch up the incision in Joan’s abdomen)

“Joan didn’t know she was having twins.”

“Tell her nothing and let her get on with bringing up your son.”

Professor Edwards slowly nods his head in agreement and his gaze moves to the still corpse of the other baby now wrapped in a sheet

DAVID

“What was it?”

MARTHA

“A girl”

“ Don’t worry David leave the disposal to me, you look after your wife and new son.

Overcome by the events he reluctantly nods and turns towards Joan as she starts to stir and recover from the anaesthetic.

Martha wrap’s the dead baby up tightly in the sheet and leaves the house

That is the last time Professor Edwards sees Martha alive.

48. EXT

Martha leaves the house with the baby in her arms the rain is still pelting down as she opens the door to her car and puts the still form of the baby on the front passage seat. She jumps in and drives away with a squeal of tyres.

The camera switches to the front door of the house and we see the professor come running out and shouting to Martha as her car disappears into the dark wet night.

DAVID

“ Martha don’t go please come back Martha”

48A EXT NIGHT

The camera focuses on the windscreen of Martha’s car as it speeds along the streets. Between the wiper blades moving back and forth we see Martha wiping tears of frustration out of her eyes

48B. INT OF CAR

Changing to the interior of the car through the eyes of the camera we are now looking out from the rear passenger seat with Martha’s profile in the middle ground There is a sudden glare of oncoming head lights from a large goods vehicle and the loud noise as it sounds its horn Martha screams as she loses control of the car and lets go of the wheel bringing her arms up to protect her face.

48C.EXT FOCUSING ON MARTHA’S ONCOMING CAR

The car hits the crash barrier running along the side of the road with a deadly impact. It turns over on to its roof and the last thing the we see is Martha Holmes trapped and struggling to get out of the car just as it bursts into flames

49.EXT

The following day the police turn up at the professor’s front door.

1st POLICE OFFICER

“I am sorry to inform you Professor Edwards but your associate Miss Martha Holmes was killed last night when her car skidded in the wet and went off the road.

“It had burst into flames.”

“There wasn’t much left by the time the emergency services got there.”

Stunned by this news the professor thanks them closes the door and walks back in to the living room where a contented mother sits feeding her newborn infant.

JOAN

“I’ve thought of a name for him,” “Timothy” “What do you think David?”

DAVID

“I like it darling”.

JOAN

“Who was at the door”

DAVID

“No one just salesman”

FADE OUT

FADE IN

WE NOW RETURN TO THE PRESENT DAY TEN YEARS ON

50.EXT

A silver saloon car drives down a country lane and through some iron gates into a wide avenue, which leads to a manor house.

This is in fact Timothy Edwards’s boarding school.

Driving the car is Christine Newton a desperate but determined look on her face

Christine spots Timothy standing with other lads on the touchline of the rugby pitch pulling up she calls to Timothy. He leaves his friends and goes over to the car

Christine speaks to him. We don’t hear what is said but Timothy get into the car and it drives away

The referee blows the whistle and stops the rugby game. Coming over to where the boys are standing he ask them.

REFEREE

“Who has Timothy just gone away with

FIRST BOY

“Don’t know sir”

The ref. produces a small mobile phone from the pocket of his shorts He presses the digits and holds it to his ear

REFEREE

“Give me the police”

51.INT OF A POLICE CAR

A police car parked in a lay-by with two policemen in it. The radio comes to life. “Control to all cars be on the lookout for a silver Vauxhall saloon being driven by a woman of about thirty years of age with dark hair It is believed that she has a ten year old boy as a passenger. The boy is believed to be Timothy Edwards whom it is believed has been kidnapped from St Martin in the Meadow Boarding School. Stop the car and apprehend the occupants”

52.THE CAMERA SET BEHIND THE TWO POLICEMEN

A silver Vauxhall drives passed. The policeman move their heads following the car as it comes in and goes out of their field of vision. The policeman driving the car turns to the other

POLICE CAR DRIVER

“No rest for the wicked it seems”

He hits the blue light button and the police car speeds away in hot pursuit of the silver Vauxhall.

Christine seeing the pursuing police car in her rear view mirror panics and decides to make a run for it. A chase goes on for several minutes over several miles with Christine nearly crashing the car a couple of times until she is eventually stopped by a police roadblock which has been set up after the pursuing police car had reported in

53.PROFESSOR EDWARDS ANSWERS THE FRONT DOOR OF HIS HOME.

On the step stand two men dressed in suit and tie.

1 ST MAN

“Good morning sir.” “Are you Professor David Edwards?”

DAVID

“Yes”

One of the men produces a warrant card and holding it up he says to the professor.

INSPECTOR

“I am detective inspector James Mortimor and this is detective Sgt Alan Stuart.

May we come in a moment sir?”

“We need to talk to you with reference to some strange allegations that have been made against you and your wife”

DAVID

“Of course officers please come in.”

The professor leads them in to the living room and offers them a seat.

Joan comes through from the kitchen with an inquiring look on her face.

JOAN

“What is it David who are these gentlemen?”

DAVID

“It’s the police dear, nothing to worry about they just want to talk to me about.”

JOAN

“About what”

She interrupts. Not giving him a chance to finish his sentence.

INSPECTOR

“Well It seems there is a lady who lives a couple of miles from here who reckons you have stolen her son”

JOAN

(Total disbelief)

“That’s absurd,”

“What's this all about?”

INSECTOR

“Its as I said this lady honestly believes you have her son and has sworn out a complaint against you which we now are obliged to investigate”

SGT STUART

“Do you have a son Mrs Edwards about 10 years old?”

JOAN

“Yes officer we do.”

INSPECTOR

“Is he around at the moment? I would like to see him if I may.”

DAVID

“I am sorry but he’s just gone back to boarding school after a weekend break.”

INSPECTOR

“Ok fine, can I see a picture of him then?”

Joan reaches for a photo off the sideboard and hands it over to the inspector He studies it.

54.INSPECTORS, POV

The camera shows the picture. It’s the spitting image of Adam Newton.

INSPECTOR

“ I’m sorry professor and Mrs Edwards I must ask you to accompany me down to the police station where I believe we can clear this matter up.”

55.INT OF POLICE STATION

The professor and Joan arrive at the station to find Timothy already there waiting for them.

Joan grabs hold of Timothy and cuddles him.

JOAN

(Surprised)

“What are you doing here?” “Why are you not at school?”

TIMOTHY

“Because that woman over there came to the school and told me you were ill

(He indicates Christine Newton sat in a chair across the room crying into her handkerchief.) Her husband George is standing next to her with his arm around her shoulder,

TIMOTHY

“She said I had to come home with her now”

Joan looks around, the confusion on her face plain to see.

JOAN

“What's going on will some one tell me?”

INSEPCTOR

“Well madam, if you want to know what all this means, I suggest you ask your husband.”

She looks appealingly at David Edwards

PROFESSOR EDWARDS

“I’m sorry Joan I didn’t want things to happen this way.”

(With a distraught look on his face professor Edwards sinks onto a chair at a table, rubbing his head though his hands and looking like a man who is about to confess the sins of the world. However it’s the inspector who speaks.

INSPECTOR

“This Mrs Edwards is Mr & Mrs Newton.”

(Christine is still sniffing into her hanky)

“Ten years ago they had a son he was ten years old and the spitting image of your son as he is today. He was called Adam and he was knocked down and killed one day on his way to school. The driver of the car that killed him, as I am sure you are aware was your husband.”

JOAN

“Yes I understand all that and I was then and still am now truly sorry for what happened but I still don’t see what this has to do with me, my son and my husband. Why it has been brought back up after all these years?”

INSPECTOR

“Because Mrs Edwards we believe Timothy is as much a part of Mrs Newton as he is a part of you. We have reason to believe that your husband is responsible for stealing cells from the body of Adam Newton when he lay dead in the hospital ten years ago and he used these cells in order to produce Timothy Edwards.” Who is in fact a clone of George and Christine Newton’s dead son Adam”

JOAN

(astounded)

“Don’t be ridiculous that’s impossible,”

INSPECTOR

“That may be so but I must now caution both you and your husband that you are not obliged to say anything but it may harm your defence if when questioned you fail to mention something you later rely on in court.”

As soon as the story gets out it’s front-page news in all the newspapers in England and abroad. Embellished stories of how the professor had stolen cells from Adam’s body not long after he had died in order to make him live again. Of how the end result was such a good copy that a chance meeting in a market by Adam’s parents had caused shock and consternation. Although confused Christine Newton had been alerted to the fact that something was not right. Her husband George agreed to help her as strange possibilities ran though their minds. George was suspicious of the professor. He had seen pictures in the papers from time to time featuring Professor David Edwards’s prominent biologist and geneticist. Knowing his address George and Christine had spent many hours outside watching the house. Until one day their patience was rewarded. Timothy turned up with Mrs Edwards and went in to the house. They were both astonished by the absolute likeness to their own son. Returning home they argued over what to do next. It was decided to leave things alone for the time being but the next day when George went to work Christine having recognised the school badge on Timothy’s jacket decided to grab him. Fortunately she was seen by one of the teachers who alerted the police. A frantic and dangerous car chase then ensued eventually leading to Christine Newton being cornered and taken in to custody.

56.INT COURTROOM

Note

I could write a big courtroom drama here but I don’t know enough about the law. Concerning cloning, I know even less. Apart of course from the fact that it’s a crime at the moment to produce a human clone. What we do see of the courtroom is the end bit

The judge is bringing things to a close.

JUDGE

“Professor Edwards you have been found guilty of the crimes of which you are accused and I am sentencing you to one year imprisonment. (Joan is distraught) However due to the mitigating circumstance that have been produced during this case and the full co- operation you gave to the police when you were arrested. I hereby suspend it for two years”

With a bash of his gavel he announces

JUDGE

“Court adjourned.”

We see Christine being led away by George she’s weeping.

Joan and Timothy approach Christine and George.

JOAN

Christine please wait I want to talk to you

“I know its been hard for you but please forgive us I never wanted any of this to happen I didn’t want anyone to get hurt.” Christine looks passed Joan

(We see Professor Edwards standing a short distance away looking very sheepish)

She moves her gaze back and focuses on Timothy.

JOAN

“You can come and see him whenever you wish. When he's home from school that is.”

Christine gives Joan a hard stare.

CHRISTINE

“Your very kind and I appreciate your offer but Adam I mean Timothy is your son now and it wouldn’t be right to confuse him further than he already has been in the last few weeks.” My son Adam is dead. He died ten years ago. I was silly to think otherwise

“Take care of yourself and your family you don’t know how precious they are until you lose them.”

Taking one last deep look at Timothy she turns and walks away tears streaming down her face. George somewhat stunned by events himself is caught out by the swift departure of Christine and hurries after her.

56A.EXT

The scene changes Its night and the camera shows an outside view of the Newton semi detached house Its Christmas and a light snow fall is just starting to cover the ground The front room window is showing a bright light

57.INT

The camera goes in. Christine and George are in their living room hanging tinsel on the Christmas tree

It had been such a wretched passed couple of months they had decided to dig deep into the decoration box and try and cheer themselves up

Christine reaches in to a box to take out more tinsel instead she pulls out a parcel.

On the tag she reads

To Adam from Mummy & Daddy Happy Christmas.

George looks over Christine’s shoulder to see what she is doing. He puts his arm round her and gives her a gentle hug

.

GEORGE

(Sadly)

“One that got away eh?”

Before Christine can reply the doorbell rings. Christine gets up and goes to answer it. George follows her.

Opening the door she is greeted by a middle aged woman wearing a large black cape with a hood and covered with a light covering of snow.

RACHAEL

Good evening you don’t know me my name is Rachael I would like to talk to you if I may

Seeing suspicion come to their faces Rachael quickly adds

RACHAEL

Don’t worry I am not a newspaper person Can I speak to you for a moment.”

CHRISTINE

“Of course”

Christine invites her to come in out of the cold.

RACHAEL

“Thank you” “but I can only stay a minute.”

“I work in the Council road orphanage in fact I have worked there for many years.”

“One night about ten years ago now I answered a knock at the orphanage door.

When I opened it I found a newborn baby on the step wrapped in a sheet apparently abandoned.

I took the baby in. It was a boy and over the following months we tried to find the babies’ mother but to no avail.

The child has been with us at the orphanage now for nearly ten years. We tried to find him a home where he would be happy but he wouldn’t settle he has always insisted that his real parents would come for him one day.

We at the orphanage all thought it was just an orphans fantasy wish until I saw the pictures of Timothy Edwards in the newspaper.

I had forgotten over the years but reading about your plight in the newspapers brought it back to me. The only clue we had to the boy’s identity was his name, which some one (presumably the person who left him on the steps of the orphanage) had written in felt tipped pen on his arm. That name was Adam.

He also saw the pictures of you and your husband in the papers and insisted that you were his parents.”

Totally astonished at what she had been told, Christine just stare,s at the woman.

RACHAEL

“I know it’s hard to believe I had trouble grasping it myself it seems there are a lot of thing in this world that no one understands but honestly its true and to prove it I’ve brought Adam with me.”

Brushing back her cape she revealed a young boy standing there. Christine and George both draw breath together it was Adam in every living detail as they remembered him on that fateful day when he went off to school. Before Christine could draw another breath, Adam had jumped into her arms and was hugging her tightly.

RACHAEL

“I must go now,”

She whispered looking at George. He nodded.

GEORGE

“Goodbye and thanks we’ll make sure this time that we never lose him again.”

She takes a last look at them and whispers

RACHEL

“Goodbye have a happy Christmas”

With that she was out the door and gone. Into the snowy night.

58.EXT The camera view changes to the street has Rachael disappears It slowly rises into the night sky looking down on the Newton's house as it

FADES OUT

THE END

*CAST OF CHARACTERS IN ORDER OF APPEARANCE*

1. THE MOBILE CANTEEN LADY
2. THE TWO OLD MEN
3. MARKET EXTRA’S
4. CHRISTINE NEWTON
5. GEORGE NEWTON
6. TIMOTHY EDWARDS
7. MARKETER
8. TWO SECURITY GUARDS
9. DOCTOR SINGH
10. TWO PARAMEDICS
11. SCHOOL CHILDREN AND ADULT EXTRA’S
12. LOLIPOP LADY
13. Adam NEWTON
14. PROFESSOR EDWARDS
15. DOCTOR BROWN
16. THREE NURSES
17. TWO AMBULANCE CREW
18. RECEPTION DESK NURSE
19. A&E EXTRA’S
20. TREATMENT NURSE
21. TWO GENTLEMEN
22. FUNERAL EXTRA’S
23. MARTHA HOLMES
24. JOAN EDWARDS
25. TWO NEW BORN BABIES
26. TWO POLICEMEN IN UNIFORM
27. TWO PLAIN CLOTHED DETECTIVES
28. THE JUDGE
29. COURT ROOM EXTRAS
30. RACHAEL