

The Curious Incident of the Dog in the Night-time

Based on the novel by Mark Haddon

Adapted by Simon Stephens

*Barrymore Theatre  
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Representation: Mel Kenyon  
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National House 7-12 Noel Street  
London W1F 8GQ

*→ All actors remain on stage unless prescribed otherwise.*

*There is also a dead dog. With a fork sticking out of it.*

*Scenes run into one another without interruption regardless of alterations in space or time or chronology.*

**Characters**

*Christopher*

*Siobhan* □

*Ed*

□ *Judy*

*Mrs Alexander / Posh woman/ Voice Six*

*Mrs Shears/ Mrs Gascoyne/ Voice One / Woman On Train / Woman On Heath/  
Shopkeeper*

*Roger (Mr Shears)/ Duty Sergeant/ Voice Two/ Mr Wise/ Man Behind Counter/  
Drunk One*

*Policeman 1/ Mr Thompson/Voice Three/ Drunk Two/ Man With Socks/ London  
Policeman*

*No.40 / Voice Five/ Lady in Street/ Information / Punk Girl*

*Reverend Peters/Uncle Terry/ Voice Four /Station Policeman/ Station Guard*

Part One

I. GARDEN

*A dead dog lies in the middle of the stage. A large garden fork is sticking out of its side.*

*Christopher Boone, 15 years old, stands on one side of it. His 42-year-old neighbour Mrs Shears stands on the other.*

*They stand for a while without saying anything. The rest of the company watch, waiting to see who is going to dare to speak first.*

MRS SHEARS      Holy fuck.

*Christopher is frozen to the spot.*

Oh no. Oh Christ.

*Christopher's teacher, 27-year-old Siobhan opens Christopher's book. She reads from it.*

SIOBHAN            It was 7 minutes after midnight. The dog was lying on the grass in the middle of the lawn in front of Mrs Shears' 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      What have you done?

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 at 36 Randolph Street, Swindon, Wiltshire. I know all the countries of the world and the 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 onto the grass. He starts groaning.*

SIOBHAN                    After twelve and a half minutes a policeman arrived. He had a big orange leaf stuck to the bottom of his shoe which was poking out from 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.*

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

*Christopher stops groaning*

POLICEMAN 1            Would you like to tell me what's going on here, young man?

*Christopher lifts his head from the ground.*

*There is some time.*

*Christopher looks at the policeman.*

*There is some time.*

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 1            I'd got that far.

CHRISTOPHER            I think someone killed the dog.

POLICEMAN 1            How old are you?

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

POLICEMAN 1            And what precisely are you doing in the garden?

CHRISTOPHER            I'm talking to you.

POLICEMAN 1            Ok, why were you in the garden in the first place?

CHRISTOPHER            I was holding the dog.

POLICEMAN 1            Why were you holding the dog?

CHRISTOPHER            I like dogs.

POLICEMAN 1            Did you kill the dog?

CHRISTOPHER            I did not kill the dog.

→ POLICEMAN 1            You seem very upset about this.

I'm going to ask you once again.

*Christopher starts groaning.*

Terrific.

*Christopher carries on groaning.*

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.*

Marvellous. Great. Just flipping -

*The Policeman tries to lift him up by his arm.*

*Christopher screams. He hits the policeman,*

*The Policeman stares at Christopher. For a while the two look at one another, neither entirely sure what to say or quite believing what has just happened.*

POLICEMAN 1 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?

## 2. SCHOOL

SIOBHAN I find people confusing. This is for two main reasons. The first main reason is that people do a lot of talking without using any words. Siobhan says that if you raise one eyebrow it can mean lots of different things. It can mean, "I want to do sex with you." I never said that.

CHRISTOPHER Yes you did.

SIOBHAN I didn't use those words Christopher.

CHRISTOPHER You did on September 12<sup>th</sup> last year. At first break.

SIOBHAN And it can also mean "I think that what you just said was very stupid."

### 3. POLICE STATION

DUTY SERGEANT Could you take your laces out of your shoes please Christopher?

*He does.*

Thank you. Could you empty your pocket onto the desk please?

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 SERGEANT That's right.

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

DUTY SERGEANT Jolly good.

*Christopher empties his pockets.*

VOICE FOUR A piece of string.

VOICE FIVE A piece of a wooden puzzle.

VOICE SIX 3 pellets of rat food for Toby, my pet rat.

VOICE FOUR £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 FOUR A key for the front door.

VOICE FIVE A Swiss Army knife with 13 attachments including a wire stripper and a saw and a toothpick and tweezers.

DUTY SERGEANT Could you take your watch off please Christopher?

CHRISTOPHER No.

DUTY SERGEANT I'm sorry Christopher?

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

DUTY SERGEANT Do you have any family Christopher?

CHRISTOPHER Yes I do.

DUTY SERGEANT And who is your family.

CHRISTOPHER Father and Mother but Mother is dead. And also Uncle Terry who is in Sunderland. He is my father's 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 on television.

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

#### 4. 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.*

CHRISTOPHER I could see the Milky Way as they drove me towards the town centre.

ED Could you?

CHRISTOPHER Some people think the Milky Way is a long line of stars, but it isn't. Our galaxy is a huge disc of stars of millions of light years across.

ED Is that right?

DUTY SERGEANT Christopher. Mr Boone. Could you come this way please?

CHRISTOPHER Are you going to interview me and record the interview?

DUTY SERGEANT I don't think there will be any need for that. I've spoken to your father and he says you didn't mean to hit the policeman. Did you mean to hit the policeman.

CHRISTOPHER Yes.

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

CHRISTOPHER I do.

DUTY SERGEANT Did you kill the dog Christopher?

CHRISTOPHER I did not kill the dog.

DUTY SERGEANT Do you know that it is wrong to lie to a policeman and that you can get into a very great deal of trouble if you do?

CHRISTOPHER Yes.

DUTY SERGEANT Do you know who killed the dog?

CHRISTOPHER No.

DUTY SERGEANT Are you telling the truth?

CHRISTOPHER Yes. I always tell the truth.

DUTY SERGEANT 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 SERGEANT 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 SERGEANT If you get into any more 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.

## 5. SCHOOL

SIOBHAN The second main reason I find people confusing is that people often talk using metaphors. These are examples of metaphors.

VOICE THREE I am going to seriously lose my rag.

VOICE FOUR He was the apple of her eye.

VOICE THREE They had a skeleton in the cupboard.

VOICE ONE We had a real pig of a day.

VOICE TWO The dog was stone dead.

SIOBHAN The word metaphor means carrying something from one place to another and it is when you describe something by using a



word for something that it isn't. This means that the word metaphor is a metaphor. Wow. That's clever.

CHRISTOPHER It's true.

SIOBHAN Yes. I think it should be called a lie because a pig is not like a day and people do not have skeletons in their cupboards. And when I try and make a picture of the phrase in my head it just confuses me because imagining an apple in someone's eye doesn't have anything to do with liking someone a lot and it makes you forget what the person was talking about.

## 6. HOME

*Christopher turns to Ed.*

CHRISTOPHER I'm sorry.

ED It's OK

CHRISTOPHER I didn't kill Wellington.

ED I know.

Christopher you have 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 that 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 God's sake.

CHRISTOPHER Are you sad about Wellington?

ED Yes Christopher you could say that. You could very well say that.

*Siobhan reads more from the book.*

## 7. 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 the key in the bowl on the table. I took my coat off and hung by the side of the fridge so 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 ever score.

An hour later Father came home from work

ED Christopher have you seen your Mum?

CHRISTOPHER No.

SIOBHAN He went downstairs and started making some phone calls. I did not hear what he said. Then he came up to my room and said he had to go out for a while and he wasn't sure how long he would be. He said that if I needed anything I should call him on his mobile phone.

He was away for 2 and a half hours. When he came back I went downstairs.

ED I'm afraid you won't be seeing your mother for a while.

CHRISTOPHER Why not?

ED Your mother has had to go into 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?

## 8. SCHOOL

SIOBHAN How are you today Christopher?

CHRISTOPHER I'm very well thank you.

SIOBHAN That's good.

CHRISTOPHER In the bus on the way to school we passed 4 red cars in a row.

SIOBHAN 4?

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. 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 to find out who killed Wellington Christopher?

CHRISTOPHER I don't know.

SIOBHAN Christopher 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.

## ***9. HOME***

ED Christopher, I'm sorry your Mother's 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.

## ***10. STREET***

⇒ *Mrs. Shears house is assembled.*

SIOBHAN                    That evening I went round to Mrs Shears' house and knocked on the door and waited for her to answer it.

*Mrs Shears answers her door. She is drinking a cup of tea.*

MRS SHEARS                What are you doing here?

CHRISTOPHER               I wanted to come and tell you that I didn't kill Wellington. And also I want to find out who killed him.

MRS SHEARS                Christopher, I really don't think I want to see you right now.

CHRISTOPHER               Do you know who killed Wellington?

MRS SHEARS                If you don't go now I will call the police again.

## 11. SCHOOL

CHRISTOPHER                Reverend Peters, where is heaven?

REVEREND PETERS           I'm sorry Christopher?

CHRISTOPHER                In our Universe whereabouts is it exactly?

REVEREND PETERS           It's not in our universe. It's another kind of place altogether.

CHRISTOPHER                There isn't anything outside our universe Reverend Peters. There isn't another kind of place altogether. Except there might be if you go through a black hole. But a Black Hole is what is called a Singularity which means it's impossible to find out what is on the other side because the gravity of a black hole is so big that even electromagnetic waves like light can't get out of it, and electromagnetic waves are how we get information about things which are far away. And if heaven is on the other side of a black hole then dead people would have to be fired into space on a rocket to get there and they aren't or people would notice.

*Reverend Peters looks at him for a while before he responds.*

REVEREND PETERS           Well when I say heaven is outside our universe it's really just a manner of speaking. I suppose what it really means is that they are with God.

CHRISTOPHER                But where is God?

REVEREND PETERS

Christopher we should talk about this on another day when I have more time.

*12. 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 to 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.

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 Shears' 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

I haven't a bloody clue.

CHRISTOPHER

Did you see anything suspicious on Thursday evening?

MR THOMPSON                      Look son, do 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.

NO 40                                It's Christopher isn't it?

CHRISTOPHER                      Yes it is. Do you know who killed Wellington?

NO 40                                No. No. I don't. No. I'm sorry.

CHRISTOPHER                      Did you see anything suspicious on Thursday evening, which might be a clue?

NO 40                                Like what?

CHRISTOPHER                      Like strangers or the sound of people arguing.

NO 40                                I didn't Christopher, no.

CHRISTOPHER                      Do you know of anyone who might want to make Mrs Shears sad?

NO 40                                Perhaps you should be talking to your father about this.

CHRISTOPHER                      I can't talk to my father about it because he told me to stay out of other people's business.

NO 40                                Well maybe he has a point Christopher.

CHRISTOPHER                      So you don't know anything that might be a clue.

NO 40                                No. You be careful young man.

CHRISTOPHER                      I will be. Thank you for helping me with my questions.

    Do you know who killed Wellington on Thursday night?

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

*Mr Wise laughs. Christopher walks away*

CHRISTOPHER 2 3 5 7 11 13 17 19 23 29 31 37 41 43 47 53 59 61 67  
71 73 79 83 89 97.

Do you know anything about Wellington getting killed?

MRS ALEXANDER I'm afraid you're going to have to say that again. I'm a little deaf.

CHRISTOPHER 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 loony and didn't know what they were doing. Or unless they had amnesia.

MRS ALEXANDER Well I suppose you're probably right.

CHRISTOPHER Thank you for helping me with my investigation.

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 bus. 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 15 years and 3 months and 3 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 very 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 lemonade?

CHRISTOPHER I only like orangeade.

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.*

SIOBHAN She moved very slowly because she was an old lady and she was inside the house for more than 6 minutes and I began to get nervous because I didn't know her well enough to know whether she was telling the truth about getting orangeade and Battenberg 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 lunatic 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 lunatics 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 didn't like Mrs Shears and that is Mr Shears who divorced Mrs Shears and left her to live somewhere else and who 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.

#### ***14. SCHOOL OFFICE***

MRS GASCOYNE Mr Boone, nobody has ever taken an A level Examination 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 18.

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 takes an A level then he would have to have an invigilator, 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.

*Ed turns to Christopher.*

## **15. 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 probably 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 Jesus wept. 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 anyone who killed that bloody dog. You are not to go trespassing on other people's 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.

## 16. 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. 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 their 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 laundry room and slide in beside the boiler and pull the door closed behind me and sit there and think 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 things 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. 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 the summer when I go and lie on the lawn and look up at the sky and I put my hands round the sides of my face so that I can't see the fence and the chimney and the clothes line and I can pretend I'm in space.

And all I could see would be stars. And stars are the places where the molecules that life is made of were constructed billions of years ago. For example, all the iron in your blood, which stops you being anaemic, was made in a star.

And I would like it if I could take Toby with me into space, and that might be allowed because they sometimes do take animals into space for experiments, so if I could think of a good experiment you could do with a rat that didn't hurt the rat, I could make them let me take Toby.

But if they didn't let me I would still go because it would be a Dream Come True.

### *17. 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 Christopher. Not all murderers are caught.

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

SIOBHAN                Christopher, I think you should do what your Father tells you to do.

### *18. 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.

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 Yes. I don't tell lies.

MRS ALEXANDER I apologise. I didn't mean to suggest that you were lying. I just wondered if I heard you correctly. I'm a little deaf sometimes.

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 am very impressed. And I hope you do get an A\*.

CHRISTOPHER I will.

MRS ALEXANDER And the other thing I know about you is your favourite colour is not yellow.

CHRISTOPHER No. And it's not brown either. My favourite colour is red and metal colour. 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 he 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 that 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 am so, so sorry. I never realised.

CHRISTOPHER              Why did you say "I think you know why your father doesn't like Mr Shears 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.

**19. PARK**



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.

## 21. 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?

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 2008. I was 9 years old. It was a Saturday. 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 cigarettes called Consulate, 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.

## 22. 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"

CHRISTOPHER

And other times she used to say:

JUDY

If I hadn't married your father I think I'd be living in a little farmhouse in the South of France with someone called Jean. And he'd be, ooh, a local handyman. You know, doing painting and decorating for people, gardening, building fences. And we'd have a veranda with figs growing over it and there would be a field of sunflowers at the bottom of the garden and a little town on the hill in the distance and we'd sit outside in the evening and drink red wine and smoke Gauloise cigarettes and watch the sun go down.

### 23. HOME

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 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 peoples 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 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 you're the memory man. Not to go round sticking your fucking nose into other peoples business. And what do you do? You go around sticking your nose into other people's business. You go around digging 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...

*Ed grabs Christopher's arm.  
Christopher screams.  
Ed and Christopher tussle.  
Ed hits Christopher hard.  
Christopher falls unconscious for a few seconds.  
Ed stands above him.*

ED I need a drink.

*He goes and picks up the book.  
He leaves.  
He comes back without the book.*

ED I'm sorry I hit you.

I didn't mean to.

I love you very much Christopher. Don't ever forget that.

CHRISTOPHER Where's my book?

ED

Christopher, do you understand that I love you?

*Ed 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?

## 25. 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 laundry 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 5 shoes and a comb with lots of hair in it and a monkey wrench and a chocolate biscuit and a magazine called "Men Only" and a pair of underpants from Primark with a little bit of wee left in them and a Homer Simpson tie and a wooden spoon, but not my book. 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 wardrobe. In the bottom of the wardrobe 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.

*Christopher finds these things including, finally the shirt box.*

And when I opened the shirt box I saw my book was inside it.

*Christopher finds his book.*

Then I heard his 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.

*Christopher 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.

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

JUDY

Christopher. Swindon.

SIOBHAN

I only know 3 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.

## *26. 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 3 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. 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

I went up 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 Christmas's 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 had a clock 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.  
Lots of love,  
Your Mum.

SIOBHAN

I was really confused.

Mother had never written me a letter before. And Mother had never lived in London.

There was no date on the letter so I couldn't work out when Mother had written the letter and then I looked at the front of the envelope and I saw there was a postmark and there was a date on the postmark, the 16<sup>th</sup> of October 2013, which meant that the letter was posted 18 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.

*He lies down on the floor. He curls himself up into a ball.*

**27. NIGHT**

*Night falls. Morning rises.*



## 28. SCHOOL

*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 -

CHRISTOPHER Tyrone said that there was a horse and a pig in the poo so I said he was being stupid, but Siobhan said he wasn't. They were small plastic animals from the library that the staff use to make people tell stories. And Joseph had eaten them.

ED 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 in doors.

ED Good. Good. Good. Good lad.

CHRISTOPHER I like looking at the rain.

ED Terrific.

CHRISTOPHER I like it because it makes me think how all the water in the world is connected.

ED Does it?

CHRISTOPHER This water, this rain has evaporated actually from somewhere like maybe the Gulf of Mexico maybe or Baffin Bay and now it's falling in front of the house.

ED 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 43 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.*

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 and there's nothing I can do to change it.

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 you just lay on the floor and screamed and banged your hands and feet on the floor and the manager came and asked me what the problem was and I had to pay for two broken mixers and we just had to wait until you stopped screaming. And then I had to walk you all the way home, which took hours because I knew you wouldn't go on the bus again.

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.

Because I often thought I couldn't take it any more. And your father is really patient, but I'm not. I get cross, even though I don't mean to. And by the end 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. 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 my 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? 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 doesn't respond.*

ED    Christopher, 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.*

It was an accident.

*Christopher doesn't respond.*

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.*

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

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.

*Ed lifts Christopher onto the side of the bed. Christopher doesn't resist or fight at all.*

*Ed takes Christopher's jumper and shirt off.*

### **30. HOME**

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... Shit 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. I mean, shit, buddy we're not exactly low maintenance, are we? Anyway, we had this fight. Well, quite a few fights to be honest. But after this particularly nasty little bust-up, 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.

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

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. Honestly. Trust me.

*Ed leaves. Christopher groans. He starts counting.*

CHRISTOPHER            2, 4, 8, 16, 32, 64, 128, 256, 512, 1024, 2048, 4096,  
8192, 16384, 32 768, 32 768, 32 768 -

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 any more

ED                        Christopher, please.

CHRISTOPHER            No because I can't live in the house with you any more  
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 you're not a member of my family.

MRS ALEXANDER                              I do have a dog.

CHRISTOPHER                                  Yes but 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  451c Chapter Road, London, NW2 5NG.

  451c Chapter Road, London, NW2 5NG.

  451c Chapter Road, London, NW2 5NG.

*Christopher looks at Judy.*

  451c Chapter Road

CHRISTOPHER                                  London, NW2 5NG.

*Light falls.*

***End of Part One.***



Part Two

**31. SCHOOL ROOM & 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 Christopher 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 Christopher. 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.*

### 32. STREET

*Then Christopher comes out. He is holding Toby in his cage.*

MRS ALEXANDER                Christopher, what on earth has happened to you?

CHRISTOPHER                    Can you look after Toby for me?

MRS ALEXANDER                Oh...

CHRISTOPHER                    He eats special pellets and you can buy them from a pet shop. And he needs fresh water every day, too.

MRS ALEXANDER                Why do you need somebody to look after Toby, Christopher?

CHRISTOPHER                    I'm going to live with mother.

MRS ALEXANDER                I thought you told me your Mother was dead.

CHRISTOPHER                    I thought she was dead but she was still alive. And Father lied to me. And also he killed Wellington.

MRS ALEXANDER                Is your mother here?

CHRISTOPHER                    No. Mother is in London.

MRS ALEXANDER                So you're going to London on your own?

CHRISTOPHER                    I think I am going to do that yes.

MRS ALEXANDER                Where's your father at the moment Christopher?

CHRISTOPHER                    I don't know.

MRS ALEXANDER                Well perhaps we should try and give him a ring and see if we can get in touch with him. I'm sure he's worried about you. And I'm sure that there's been a dreadful misunderstanding.

### 33. HOME

*Christopher leaves.  
He goes back to his house.  
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 FOUR	3558
VOICE TWO	3558
VOICE ONE	3558
VOICE FIVE	3558
VOICE SIX	3558
CHRISTOPHER	3558.

*He leaves the house.*

#### **34. SWINDON**

*The Company make Swindon town centre.*

CHRISTOPHER	Where can I buy a map?
LADY IN STREET	I don't know, where do you want to get to?
CHRISTOPHER	I'm going to the train station.
LADY IN STREET	You don't need a map to get to the station, you can see it from here.
CHRISTOPHER	No I can't.
LADY IN STREET	There. That building. Says Signal point on the top. There's a British Rail sign on the other end. The station's at the bottom of that.
CHRISTOPHER	Do you mean the stripy building with the horizontal windows that you can see poking out over those houses?
LADY IN STREET	That's the one.
CHRISTOPHER	How do I get to that building?
LADY IN STREET	Jeez Louise.

CHRISTOPHER

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.

### 35. SWINDON TRAIN STATION

*The voices here are pre-recorded.*

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 TWO	Air Conditioned
VOICE THREE	Reserved Parking
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
VOICE FIVE	Special Lunch Offers
VOICE ONE	Parking Subject to the Railway Byelaws Section 219 of the Transport Act 2000
VOICE THREE	Please stand on the right
VOICE FOUR	Superb Coffee.
VOICE TWO	Step free Access
VOICE FIVE	Take Extra Care with Children
VOICE FOUR	Superb Coffee
VOICE THREE	Cash Dispensers
VOICE FOUR	Superb Coffee.
VOICE THREE	Dogs must be carried at all times.
STATION POLICEMAN	Are you all right, young man?
CHRISTOPHER	You're too old.
STATION POLICEMAN	Are you all right, young man?
CHRISTOPHER	You're too old to play a policeman.
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 lets 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 What is that?

CHRISTOPHER That's Toby, my pet rat.

STATION POLICEMAN A pet rat?

CHRISTOPHER Yes, a pet rat. He's very clean and he hasn't got bubonic plague.

STATION POLICEMAN Well, that's very reassuring.

CHRISTOPHER Yes.

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 bank 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 Shhhh. Why don't you and I take a stroll to the cash machine, eh?

CHRISTOPHER You mustn't touch me.

STATION POLICEMAN Why would I want to touch you?

CHRISTOPHER I don't know.

STATION POLICEMAN Well, neither do I.

CHRISTOPHER Because I got a caution for hitting a policeman but I didn't mean to hurt him and if I do it again it'll be a lot worse because of the caution.

VOICE ONE Please insert your Card.

STATION POLICEMAN You're serious aren't you?

CHRISTOPHER Yes.

VOICE ONE Enter Your Personal Identification 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 20 quid.

VOICE ONE                Please wait. Your transaction is being processed.

CHRISTOPHER            Is that pounds?

STATION POLICEMAN     Christ alive. Yep. It' s 20 pounds.

VOICE ONE                Please take your card and wait for your cash.

*Beat*

STATION POLICEMAN     Well I guess I shouldn't keep you chatting any longer.

CHRISTOPHER            Where do I get a ticket for the train from?

STATION POLICEMAN     You are a prize specimen aren't you?

CHRISTOPHER            Where do I get a ticket for the train from?

STATION POLICEMAN     In there. Now are you sure you know what you're  
doing?

CHRISTOPHER            Yes. I'm going to London to live with my mother,

STATION POLICEMAN     Has your mother got a telephone number?

CHRISTOPHER            Yes.

STATION POLICEMAN     And can you tell me what it is?

CHRISTOPHER            Yes. It's 0208 887 8907.

STATION POLICEMAN     And you'll ring her if you get into any trouble OK?

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 £17.

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, left, right.

CHRISTOPHER Is this the train to London?

### 36. 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 Policeman grabs him. Christopher screams. The policeman lets go.*

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

*The policeman reaches out to touch him. He screams.*

Now listen, you little monkey. You can either do what I say, or I'm going to have to make...

*The train begins to move.*

Shitting fuck.

CHRISTOPHER              Why are you swearing? Have we started? 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. Lets get ourselves a seat. Park  
yourself. You are a bloody handful you are. Jeez.

### **36a DREAM**

CHRISTOPHER              I see everything. Most other people are lazy. They never look at everything. They do what is called glancing, which is the same word for bumping off something and carrying on in almost the same direction. And the information in their head is really simple. For example, if they are on a train looking out of a window at the countryside it might be, 1.

VOICE ONE I am sitting on a train looking out at a field that is full of grass.

CHRISTOPHER 2.

VOICE TWO There are some cows in the field.

CHRISTOPHER 3.

VOICE THREE It is sunny with a few clouds.

CHRISTOPHER 4.

VOICE FOUR There are some flowers in the grass.

CHRISTOPHER 5.

VOICE FIVE There is a village in the distance.

CHRISTOPHER 6.

VOICE ONE There is a fence at the edge of the field and it has a gate in it.

CHRISTOPHER And then they would stop noticing anything because they would be thinking something else like

VOICE FOUR "I wonder if Julie has given birth yet."

CHRISTOPHER or

VOICE ONE "I'm worried that I might have left the oven on."

CHRISTOPHER or

VOICE TWO "I really want a bag of Cheese Puffs."

CHRISTOPHER But if I am sitting looking out of the window of a train onto the countryside I notice everything. Like.

*As Christopher talks he raps out a nervous rhythm with his hand. Bold text indicates text actually spoken by Christopher as his language breaks down.*

1. There are 19 cows in the field. 15 of which are black and white and 4 of which are brown and white.
2. There is a village in the distance, which has 31 visible Houses and a church with a square tower and a spire.
3. There is a plastic bag from Tesco in the hedge and a squashed Coca Cola can with a snail on it.

4. I can see three different types of grass and two colours of flowers in the grass.
5. The cows are mostly facing uphill.
6. There are three different visible nimbu-stratus clouds.
7. The hedge is moving to suggest there is a wind blowing from a north-westerly direction.
8. There is a white Reebok running shoe in one corner of the field.
9. There is a Coca Cola
10. There is The Snail  
The Snail  
There are Cows  
The Cows are facing  
The Snail  
There are nimbu-stratus clouds  
There is a wind  
There is a hedge  
There is a Boeing 747 400  
There is a white Reebok trainer  
There is graffiti  
"Jane plus Ian 4 ever"

*36b BACK TO REALITY*

STATION POLICEMAN      Oh Christ, you've wet 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 hand 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 policeman notices he's gone. The counting continues under the following exchanges.*

CHRISTOPHER            2 3 5 7 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        You scared the living daylights out of 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 funeral.

*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 kidnap him.

DRUNK TWO              He could be our elf mascot

DRUNK ONE              Come on, shift it you stupid dick. Haven't you got a gnome to go too.

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

VOICE ONE              Bollocks.

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

VOICE FIVE              Coming. I'm coming, alright. 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 I didn't move again so I realised that the train had stopped. And I knew that the last stop on the train was London.

I heard the sound of feet and it was a policeman. And I could see him through the door in the next carriage looking under the seats. I decided I didn't like policemen so much any more. So I got off the train.

*Christopher very tentatively gets down off the luggage rack and off the train.*

### 37. 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.

*These Voices are also recorded*

VOICE ONE             Sweet Pastries. ..

VOICE TWO             Heathrow Airport Check In Here

VOICE ONE             Bagel factory

VOICE FIVE            Eat.

VOICE THREE          Excellence and taste

VOICE FOUR           Yo! Sushi

VOICE ONE             Stationlink

VOICE TWO             Buses

VOICE FIVE            WH Smith

← VOICE FOUR          Mezzanine

VOICE ONE	Heathrow Express
VOICE TWO	Clinique
VOICE THREE	First Class Lounge.
VOICE FOUR	Fullers
VOICE FIVE	easyCar.co,
VOICE TWO	The Mad Bishop
VOICE THREE	And Bear Public House
VOICE FOUR	Fuller's London pride
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 ONE	Sainsbury's
VOICE FIVE	Local information
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 Café 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. Christopher stops. Rests his head against a box. Puts his hands over his ears. A Station Guard approaches him.*

STATION GUARD            You look lost.

*Christopher pulls out his Swiss Army knife.  
The Guard backs away.*

Whoa, whoa, whoa, whoa.



*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.*

Is this London?

Is this London?

INFORMATION                      Indeed it is.

CHRISTOPHER                      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?

INFORMATION                      Are you for real? Over there. See that big staircase with  
the escalators? See the sign? Says Underground. Take  
the Bakerloo Line to Willesden Junction or the Jubilee  
to Willesden Green. You OK?

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                                      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's disappeared  
hasn't it? How the hell are you going to find the Jubilee  
Line. You don't even know what an escalator is, do  
you?

CHRISTOPHER                   It's a moving staircase. You step onto it. It carries you down. It's funny. Look.

ED                                Stop laughing.

CHRISTOPHER                   It's like something out of science fiction.

ED                                I'm worried about you.

CHRISTOPHER                   You're lying. You killed Wellington.

ED                                Where are you going?

CHRISTOPHER                   To watch the people. It's easy look. You go to the black machine. You look at where you want to go. You find the price. You put your money in.

ED                                You haven't got any money.

CHRISTOPHER                   I have. I stole your card.

ED                                You little shit.

CHRISTOPHER                   You Take Ticket and Change. You go up to the grey gate. You put your ticket in the slot. It comes out of the other side.

ED                                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.

### 39. 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...

CHRISTOPHER ...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. Doors open. Train going.  
Silence.

Train coming. Train stopped. Doors open...

*Christopher look in Toby's cage. He can't find Toby.*

CHRISTOPHER Toby?

Toby?

Where are you?

Toby, Toby, what are you doing down there? Toby  
get back up here this instant. I'm warning you.

If you don't get back up here this instant then I will  
come down there to get you. Right. I'm coming down  
there Toby and when I catch you, I'm going to be very  
cross. I'm not going to let you play on your wheel for a  
whole week.

MAN WITH SOCKS Jesus what are you doing?

CHRISTOPHER My rat is on here.

MAN WITH SOCKS Get out of there for fuck's sake.

CHRISTOPHER Toby, it's filthy down here. You'll get so dirty.

PUNK GIRL Oh my dayz. What is he doing?

MAN WITH SOCKS What does it bl well look like he's doing?

PUNK GIRL Call somebody. Get somebody. Don't just stand there.

MAN WITH SOCKS There's nobody to call. Mate please for Christ's sake please get back up here.

CHRISTOPHER I can't get back up there my rat is on here.

PUNK GIRL What?

MAN WITH SOCKS Mate, please, you're going to get yourself killed.

PUNK GIRL You're going to have to go down there and get him.

MAN WITH SOCKS Me? What the hell has it got to do with me?

PUNK GIRL He's a kid. You can't just let him get hit.

MAN WITH SOCKS Yes I know he's a kid. I can see he's a kid by bloody well looking at him. Mate. Please come on.

CHRISTOPHER Toby, stop being so difficult.

MAN WITH SOCKS I don't believe this is happening. This is ridiculous, mate get your arse out of there now.

*Tube Train starts rumbling*

CHRISTOPHER Don't panic, I found him.

PUNK GIRL Help him den, you Muppet.

MAN WITH SOCKS Oh Christ. Oh Christ.

*Christopher and Toby are back on the platform.*

MAN WITH SOCKS What the fuck do you think you were playing at?

CHRISTOPHER I was finding Toby. He's my pet rat.

MAN WITH SOCKS Fucking Nora.

PUNK GIRL Is he OK?

MAN WITH SOCKS Him? Thanks a fucking bundle. Jesus Christ. A pet rat. Oh shit. My train. Fuck.

*Man With Socks leaves*

PUNK GIRL                      Are you OK?

*She touches his arm. He screams.*

OK. OK. OK. Is there anything I can do to help you?

CHRISTOPHER                      Stand further away. I've got a Swiss Army knife and it has a saw blade and it could cut someone's finger off.

PUNK GIRL                      OK buddy. I'm going to take that as a no.

*Punk Girl leaves. Christopher counts the trains again.*

CHRISTOPHER                      Train coming. Train stopped. Doors open. Train going.  
*Christopher groans*  
Train coming. Train stopped. Doors open. Train going.  
*Christopher groans*  
Train coming. Train stopped. Doors open.

*Christopher is bundled onto the train.*

#### 40. TUBE TRAIN

Is this train going to Willesden Junction?

*The voices here are recorded*

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 £25 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.

**41. WILLSEDEN JUNCTION**

CHRISTOPHER                 Where is 451c Chapter Road, London, NW2 5NG?

*A shopkeeper shows him an A-Z of London*

SHOPKEEPER                 *A-Z of London.* Five ninety-five. Are you going to buy it or not?

CHRISTOPHER                 I don't know.

SHOPKEEPER                 Well you can get your dirty fingers off it if you don't mind.

CHRISTOPHER                 Where is 451c Chapter Road, London, NW2 5NG?

SHOPKEEPER                 You can either buy the A to Z or you can get out. I'm not a walking encyclopaedia.

CHRISTOPHER                 Is that the A to Z?

SHOPKEEPER                 No, it's a bloody crocodile.

CHRISTOPHER                 Is that the A to Z?

SHOPKEEPER                 Yes it's the A to Z?

CHRISTOPHER                 Can I buy it?

SHOPKEEPER                      Five ninety-five, but you're giving me the money first.

*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.

*Christopher closes the map. His voice quietens the more he talks. And as he talks he squats. And then huddles into a ball.  
Christopher sits silently, huddled for a while.*

#### 42. 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. I forgot.

*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. Lets go inside and get you dried off.

ROGER    Come on then Soldier, lets get you warmed up. 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?

#### ***43. 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 backpack.

JUDY    Will you let me help you get your clothes



off. I can get you a clean T-shirt. You could get yourself into bed.

*She leaves the bedroom and gets Roger to pass her a T-shirt.*

JUDY    T-shirt, pass me a T-shirt.

*She goes back into Christopher's room and changes him. He wears one of her old T-shirts.*

JUDY    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.

*Judy 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.

*44. IN CHRISTOPHER'S BEDROOM AT JUDY'S*

LONDON POLICEMAN I need to speak to him.

JUDY He's been through enough today already.

LONDON POLICEMAN 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 he going to take me away?

JUDY No Christopher he isn't.

CHRISTOPHER Will you let him take me away?

JUDY No. I won't.

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

CHRISTOPHER Yes.

LONDON POLICEMAN Is this your mother?

CHRISTOPHER Yes.

LONDON POLICEMAN Why did you run away?

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

LONDON POLICEMAN 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 POLICEMAN And how do you feel about that?

CHRISTOPHER I want to stay here.

LONDON POLICEMAN Hang on, I'm asking your mother.

JUDY He told Christopher I was dead.

LONDON POLICEMAN OK. Lets... 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 POLICEMAN Well I think that probably settles it as far as I'm concerned.

CHRISTOPHER Are you going to take me back to Swindon?

LONDON POLICEMAN 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.

*45. MIDDLE OF THE NIGHT CORRIDOR OUTSIDE CHRISTOPHER'S  
BEDROOM*

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...

*Ed 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?

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

Christopher I'm really, really sorry. About - . About - . About the letters. I never meant... I promise I will never do anything like that again.

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

Shit. Christopher, please.

LONDON POLICEMAN Mr Boone.

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

LONDON POLICEMAN Mr Boone, come on mate.

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

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

JUDY I think you should go now. I think he's frightened.

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

*Christopher groans.  
London Policeman 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.

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

#### 46. 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 him 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.*

It was Mother who gave me the milkshake not you.

*Judy picks the milkshake up.*

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.*

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

The Reverend Peters is going to be the Supervisor.

JUDY

I mean that's really good.

CHRISTOPHER

I'm going to get an A\*. And that's why I have to go back to Swindon. Except 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.

#### **47. LONDON STREET AT NIGHT**

CHRISTOPHER

What time is it?

SIOBHAN Seven minutes past two in the morning.

CHRISTOPHER I can't sleep.

SIOBHAN It's because you're scared of Mr Shears. You're being silly.

CHRISTOPHER There's nobody about. You can hear traffic.

*Christopher wanders down the street.*

SIOBHAN What cars are there?

CHRISTOPHER A Fiesta. A Nissan Micra. A Peugeot. A Ford Granada.

SIOBHAN What colours are they?

CHRISTOPHER I can't tell. I can only see orange and black. And mixtures of orange and black.

SIOBHAN Look at the things people have in their front garden.

CHRISTOPHER Oh yes. Is that an elf?

SIOBHAN It's a gnome. And a teddy bear. And a little pond look.

CHRISTOPHER And an oven.

I like looking up at the sky.

SIOBHAN Me too.

CHRISTOPHER When you look at the sky at night you know you are looking at stars, which are hundreds and thousands of light years away from you. And some of the stars don't exist any more because their light has taken so long to get to us that they are already dead, or they have exploded and collapsed into red dwarfs. And that makes you seem very small, and if you have difficult things in your life it is nice to think that they are what is called negligible which means they are so small you don't have to take them into account when you are calculating something. I can't see any stars here.

SIOBHAN No.

CHRISTOPHER It's because of all the light pollution in London. All the light from the streetlights and car headlights and floodlights and lights in the buildings reflect off tiny

particles in the atmosphere and they get in the way of light from the stars.

JUDY Christopher?

*Judy starts looking for Christopher.*

SIOBHAN I have to go.

CHRISTOPHER Don't.

SIOBHAN I have to.

CHRISTOPHER Siobhan? Siobhan? Where are you going? Siobhan?

JUDY Christopher? Christopher?

*Christopher stands up. Judy stares at him.*

Jesus Christ. What are you doing out here? I've been looking for you. I thought you'd gone. If you ever do that again, I swear to god, Christopher, I love you, but... I don't know what I'll do.

You need to promise me you won't leave the flat on your own again Christopher. Christopher do you promise me that?

CHRISTOPHER Yes.

JUDY You can't trust people in London.

#### **48. JUDY'S HOME**

ROGER Don't be a bloody fool.

JUDY I'm not being a bloody fool, Roger, they got somebody in. They didn't even call me. They didn't ask me if I wanted to come back. I've been off two days. It's illegal that is.

ROGER It was a temporary job, for Christ's sake.

CHRISTOPHER I have to go to Swindon to take my A level.

JUDY Christopher, not now.

I'm getting phone calls from your father threatening to take me to court. I'm getting so much grief from Roger. It's not a good time.



CHRISTOPHER But I have to go because its been arranged and the Reverend Peters is going to invigilate.

JUDY It's only an exam. I can ring the school. We can get it postponed. You can take it some other time.

CHRISTOPHER I can't take it another time. Its been arranged. And I've done lots of revision. And Mrs Gascoyne says we could use a room at school.

JUDY Christopher I am just about holding this together. But I am this close to losing it, all right? So just give me some...

*She breaks. She cries. She holds her fist to her mouth to try to stop herself. She leaves the room. She comes back.*

#### **49. HAMPSTEAD HEATH**

JUDY Would you like an iced 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 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 iced lolly away.*

Christopher please. Calm down. OK. OK Christopher. Just calm down love.

WOMAN ON HEATH Is he OK?

JUDY Well, what does it look like to you?

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

## **50. 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.

They're not very good.

I'm not going to read them.

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

## **51. JUDY'S KITCHEN**

JUDY                                      Christopher I made you a chart. Because you've got to eat love. In here is some Complian. It's a powdered nutrition drink and it's got strawberry flavouring in it.

ROGER                                    Complian?

JUDY                                      Be quiet Roger. Christopher if you drink 200 millilitres then I'm going to put a bronze star on your chart.

ROGER                                    I don't believe this.

JUDY                                      Roger for God's sake, please. If you drink 400 millilitres you get a silver star.

ROGER                                    Ha!

JUDY                                      And if you drink 600 millilitres you get a gold star.

ROGER                                    A gold star. Well that's very original I have to say.

## **52. 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.*

*Roger comes into his 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.*

### 53. JUDY'S HOME

CHRISTOPHER              What time is it?

JUDY                        It's four o'clock.

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 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              Is Father going to be there?

JUDY                      Please, Christopher. Don't give me any hassle right now, OK?

CHRISTOPHER            I don't want to be with father.

JUDY                      Just... just... it's going to be all right, Christopher, OK? It's going to be all right?

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 was 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.

**54. 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.

**55. 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 Where are we going?

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.

*56. 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.

MRS GASCOYNE I still actually have the A level papers in my desk.

CHRISTOPHER Does that mean I can still do my A level?

SIOBHAN I think so. We're going to ring the Reverend Peters to make sure he can still come in this afternoon and be your Supervisor. 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.

#### **57. 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 90 minutes Christopher, ok? First thing to do is to put 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 questions but I can't read the questions because when I look at the words they all seem confused and mixed up and the wrong way 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.

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 Christopher 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 curtain call?

When you've finished you can do a bow and then people who want to can go home 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.*

## 58. HOME

*Ed enters.  
Judy is behind him.*

ED

Don't scream.

OK, Christopher. I'm not going to hurt you.

*Ed crouches down by Christopher.*

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.

## 59. 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 corridor smells like gravy and bleach. The room smells like socks and pine air freshener. And another bad thing that happened is that Toby died.

Because he was 2 years and 7 months old which is very old for a rat. I don't like waiting for my A level result.

If I was living at your house I would have room to put all my things and I wouldn't have to share the toilet with strangers.

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.

CHRISTOPHER

No.

SIOBHAN

That's very important, Christopher. Do you understand that?

CHRISTOPHER

I don't know.

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.

*Ed enters. He's holding a kitchen timer.*

## **60. HOME**

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.

*Ed sets the timer for five minutes. It starts ticking.*

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 but refusing to talk 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. Lets call it... let's call it a project. A project we have to do together. You have to spend more time with me. And I... I have to show you that you can trust me. And it will be difficult at first because... because it's a difficult project. But it will get better I promise. You don't have to say anything, not right now. You have to think about it. 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.

*Ed leaves.*

*He comes back with a big cardboard 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: 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 flat's too small. 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.

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SIOBHAN Christopher.

CHRISTOPHER Yes.

SIOBHAN Here.

CHRISTOPHER What's this?

SIOBHAN It's your result Christopher.

CHRISTYOPHER 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.

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 brought 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.

MRS GASCOYNE OK.

CHRISTOPHER 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. 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.*

*Lights black.*

*After the curtain call Christopher returns to the stage. He gets the attention of anybody still in the audience. Even if it is just one person. He thanks them for staying.*

*Using as much theatricality as we can throw at it, using music, lights, sound, lasers, the boxes, the train tracks, the rest of the company, the orchestra, the fucking ushers for Christ's sake, using dance, song, bells, whistles, the works he proves by means of a counter example that a triangle with sides that can be written in the form  $n$  squared plus one,  $n$  squared minus one and two  $n$  (where  $n$  is greater than one) is right angled.*

### Maths Appendix

*After the applause, lights down, smoke, Christopher appears rising through the centre trap. There is very cool, electro music.*

Thank you very much for clapping and thank you very much for staying behind to listen to how I answered the question on my maths A Level. Siobhan said it wouldn't be very interesting-but I said it was.

She didn't tell me what I should use, so I decided to use all the machines and computers in the theatre including: VL3500 Arc lights, which are moving lights, Light Emitting Diodes, Meyer MSL 2 speakers, a DPA boom mic and Sennheiser radio transmitter, 4 PTD20KS Panasonic overhead projectors, and our stage manager called [name] who will operate these.

I had 90 minutes to answer 19 questions - but I spent 14 minutes doing moaning and groaning which meant I only had 4 minutes to answer this question.

*A timer is projected - displaying 4.00.00*

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

And this is what I wrote.

*Christopher runs and starts the timer.*

Start the clock.

*A right-angled triangle is made using projection (or lasers if you have the money or holograms if you are in the future)*

If a triangle is right angled, one of its angles will be 90 degrees and will therefore follow Pythagoras' theorem.

Pythagoras said that a squared plus b squared equals c squared.

To put it simply, if you draw squares outside the three sides of a right angled triangle then add up the area of the two smaller squares, this will be equal to the area of the larger square. This is only true if the triangle is right-angled.

Come on Bluey!

The A level question is an algebraic formula for making right angled triangles. Algebra is like a computer programme that works for whatever numbers you put into it.

n squared plus one is the biggest number in this equation, which makes it the hypotenuse, which is the longest side of the triangle.

To find the area of a square you must multiply the length by the width.

So... the area of this square is

$$2n \times 2n$$

Which equals  $4n$  squared.

The area of this square is

$$(n \text{ squared minus } 1) \times (n \text{ squared minus } 1)$$

Which equals

$$n \text{ to the power of four minus } 2n \text{ squared plus } 1$$

Now, if we add these two squares together...

$$\text{This equals } n \text{ to the power of } 4 \text{ plus } 2n \text{ squared plus } 1$$

NOW.... We need to find the area of the square on the hypotenuse which is

$$(n \text{ squared plus } 1) \times (n \text{ squared plus } 1)$$

$$\text{Which equals } n \text{ to the power of } 4 \text{ plus } 2n \text{ squared plus } 1$$

Which is THE SAME TERM!!!!!!!

So the area of the two small squares adds up to the area of the larger square. So all my squares fit together to satisfy Pythagoras' theorem. So the triangle is – RIGHT ANGLED!

And that is how I got an A\*.

Confetti.

*Christopher exits.*