

TOM & THOMAS

SHOOTING SCRIPT

!!! FOR CAST & CREW USE ONLY !!!

Sixth English Draft, (INCLUDING CHANGES MARCH 2001).

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DIALOGUE REVISED by Jim Davies and Stephen Smith.

'Tom & Thomas'

FADE IN:

TITLE SEQUENCE:

Playfully whirling Yin and Yang signs dance through space while creating the opening credits of this film.

In the distance we receive all kinds of ethersounds and fragments of conversations. Gradually we start to understand more of it.

EAGLE

Down 2 1/2 kicking up some dust...  
feet, 2 1/2 down... faint shadow...  
4 forward... 4 forward.. Drifting  
to right a little... OK

HOUSTON

seconds.

1 EXT. INSTITUTE - MAIN ENTRANCE / BACK OF MAIN BUILDING -- 1  
NIGHT

The silhouette of an impressive building looms up. The CAMERA STARTS TO MOVE AROUND its dark premises.

EAGLE

Contact light! OK, engine stop...  
descent engine command override  
off...

Facades float by as if we're wandering through a dream.

HOUSTON

We copy you down, Eagle.

The radio voice is taken over by the voice of a young boy.

BOY (O.S.)

(copying the radio voice)  
Houston, tranquility base here. The  
Eagle has landed!

2 EXT. INSTITUTE - COURTYARD - PLAYGROUND -- NIGHT 2

A playground passes by.

BOY (O.S.)

Roger, Tranquility. We copy you on  
the ground.

(MORE)

BOY (O.S.) (CONT'D)

You've got a bunch of guys about to  
turn blue. We're breathing again.

(with normal whispering  
voice)

If I'd had a billion, I'd escape  
and go there right now.

(vividly)

Hang on, the Command Module is in  
the Science Museum!

The CAMERA FOCUSES on a slide where we discover the front  
peak of a baseball cap.

BOY (O.S.) (CONT'D)

We could start it up and take off.  
We'd be like the first to walk on  
Mars.

(aggressively)

And if any of them tries to follow  
us, we'll..

The boy, who is almost nine years old, shoots forward and  
appears between the sides of the slide. He wears a baseball  
cap above his dreamy eyes and starts to act out a gunfight.

Suddenly the boy falls silent.

BOY (CONT'D)

Listen!

THE SOUND of a car coming to a halt in the distance can be  
heard.

The boy quickly slides down. We now understand that he is  
alone.

The boy sneaks to where the sound came from.

3

EXT. INSTITUTE - BASEMENT AREA -- NIGHT

3

THE CAMERA moves past a NO TRESPASSING, PERSONNEL ONLY sign  
to an area that is filled with rubbish bins and working  
tools. Behind it the outline of a van can be seen.

The boy peeps around a rubbish bin.

KEVIN, an angry young man, comes out of the basement of the  
building. He carries something wrapped in a blanket. A  
small cuddly toy on a keyring falls out of it.

BOY

(sees it)

Hey, that's Billy's.

Kevin, who hasn't noticed anything, walks on, to the van that is parked amongst the rubbish bins. In the front seat of the van a big bulldog snarls, showing its mean fangs.

Now another MAN comes out of the building. We can't see him clearly, except for the keys that dangle on a chain he wears on his trousers.

The boy in the shrubs recognises him immediately and ducks away.

BOY (CONT'D)

Finch?

Finch notices the cuddly toy immediately and hides it under some rubbish in a dustbin.

4 INT. THOMAS'S BEDROOM -- NIGHT 4

We think we're seeing the boy behind the container, but suddenly we realise that we're in a bedroom where a boy, THOMAS SHEPPARD, is lying in his bed. He turns around in his sleep.

FINCH (O.S.)

I'll put this in your bag.

5 A/B 5

6 EXT. INSTITUTE - BASEMENT AREA -- NIGHT 6

KEVIN

Don't need that needle, you lame brain! If he wakes up, I'll sort him out myself.

Finch sniggers and opens the front door of the van.

The boy in the shrubs sees that Finch has a syringe.

The dog inside the van suddenly starts to snarl louder.

FINCH

Shut up, you stupid mutt.

Suddenly the dog lurches at Finch. Finch startles. He steps back. The dog immediately jumps out of the van and goes for the garbage containers where the boy is hiding.

Kevin looks up, alarmed.

The boy behind the container realises the dog is coming towards him.

BOY

Oh no!

He backs off immediately and runs back to the courtyard. The dog on his trail.

7 INT. THOMAS'S BEDROOM -- NIGHT 7

THE CAMERA MOVES QUICKLY THROUGH Thomas's bedroom where Thomas turns around in his sleep as if he's having a bad dream.

8 EXT. INSTITUTE - SOMEWHERE ON THE PREMISES -- NIGHT 8

The boy runs over the premises. The dog is on his trail.

BOY

(in a low voice, as if he  
is screwing up his  
courage.)

Alright... I'm gonna make it, I'm  
gonna make it !

9 EXT. INSTITUTE - PUDDLE -- NIGHT 9

Suddenly the boy slips over the surface of a frozen puddle.

The dog immediately closes in on him and lunges at his ankles.

10 INT. THOMAS'S BEDROOM -- NIGHT 10

The CAMERA SWIRLS to Thomas's face. We now see that Thomas is the spitting image of the boy we've seen being chased by the dog.

11 A/B 11

12 EXT. INSTITUTE - PUDDLE -- NIGHT 12

The boy manages to scramble away over the frozen puddle while the dog slips all over the place.

13 EXT. INSTITUTE - COURTYARD -- NIGHT 13

The boy runs over the courtyard. The dog is barking in the distance.

14 EXT. INSTITUTE - outhouse -- NIGHT 14

The boy climbs as fast as he can up a water butt.

Suddenly the dog jumps out of the dark.

The boy grabs the gutter and pulls himself up, but in doing so, his baseball cap falls off. He sees it tumbling down.

The dog launches an attack, getting really close.

The boy tightens his grip and pulls himself up.

But the gutter breaks...

15 INT. THOMAS'S BEDROOM -- NIGHT 15

Thomas sits bolt upright in his bed. He screams. His dog LAIKA who is in the room, barks.

Thomas looks around, in fear.

But it is quiet around him. Nobody's there; only his toys can be seen.

16 INT. THOMAS'S HOME - HALLWAY -- NIGHT 16

Thomas walks through the dark hallway to the only place where light is; the open kitchen. Laika follows him.

17 INT. THOMAS'S HOME - OPEN KITCHEN -- NIGHT 17

The open kitchen is colourful and crammed with materials, paintings and instruments.

On the other side of the room, in the studio section is PAUL SHEPPARD, an attractive and confident artist. He is working on a big painting.

Thomas quietly seats himself in front of a window, near Paul.

PAUL  
(sees Thomas)  
Thomas, what's up?

Thomas obviously doesn't want to go to bed.

PAUL (CONT'D)  
Another bad dream?

THOMAS  
It wasn't a dream. It's real.

PAUL  
Nightmares always feel real.

Thomas shrugs his shoulders. Paul sits down beside him. It looks as if he hasn't slept for days.

PAUL (CONT'D)  
Did you dream about mum?

Thomas shakes his head.

THOMAS  
They're chasing Tom, dad.

THOMAS (CONT'D)  
He saw two men and then a bulldog went after him. He had fangs this big...

PAUL  
Come on. Tom is imaginary. Why don't you imagine something nice for him.

Thomas doesn't agree. Paul gets up and walks back to the painting again.

PAUL (CONT'D)  
Come here. What do you think?

Thomas joins him. Besides the painting Paul is working on, there are lots of other sketches and paintings of the same woman, LAURA.

PAUL (CONT'D)  
Does it look like her? Really as we knew her?

Thomas casts a critical glance at the painting.

THOMAS  
I don't know. Her eyes look so sad. She always smiled, you know. Even when she was angry.

Paul nods. He sighs and examines the painting.

Thomas walks back to the window and looks into the dark night.

PAUL  
You better get to bed again,  
Thomas.

Thomas makes a grim face.

PAUL (CONT'D)  
Come on, give me a hug.

Thomas gives his father a hug.

PAUL (CONT'D)  
There's really nothing to worry  
about. I'm here and Laika will  
guard you, ok? No more bad dreams,  
promise?

Thomas nods and walks away while Paul is concentrated on the painting again.

18 INT. THOMAS'S BEDROOM -- NIGHT 18

Thomas gets into his bed. He hides under his blankets and peeps into the bedroom.

19 INT. INSTITUTE - DORMITORY -- NIGHT 19

The boy who Thomas apparently calls Tom also lies in his bed. He also takes a peep from under his blanket. If his bed didn't look different, you could think he was in the same room with Thomas. But THE CAMERA MOVES BACKWARDS QUICKLY and reveals a dark dormitory in which several children are sleeping in their bunk beds.

20 EXT. INSTITUTE - OUTHOUSE -- NIGHT 20

The CAMERA MOVEMENT CONTINUES. It reaches the bulldog.

The bulldog is chewing on TOM'S cap. Suddenly he receives a vicious kick. He jumps away, yelping.

The cap, or rather what's left of it, is picked up by someone.



21 INT. THOMAS'S BEDROOM -- NIGHT 21

Laika, who is lying on the floor next to the bed, whines softly. Thomas takes a necklace from under his pyjamas and looks at the pendant. It represents one half of a Yin and Yang sign. On the back the name THOMAS is engraved.

Thomas dangles the pendant in front of the shining moon. The CAMERA MOVES PAST IT, till the white light fills the screen.

A CHRISTMAS SONG sets in...

22 EXT. LONDON - VARIOUS SHOPPING STREETS -- NIGHT 22

And wintry London is preparing for Christmas.

Romantic images of festive shop-windows,

Sparkly lit Christmas trees and

Families with children fill the screen while The LAST OPENING CREDITS appear.

23 EXT. LONDON - STREET THOMAS'S HOME -- MORNING 23

The early morning sun shines its light over luxurious family dwellings and flats where a newspaper boy makes his way through the street while he's trying not to slip away. The CAMERA FOCUSES ON A LOFT APARTMENT.

24 INT. THOMAS'S HOME - OPEN KITCHEN -- MORNING 24

Thomas is preparing breakfast. He puts two plates on the table.

THOMAS

Dad?

Paul, still working on his painting, looks quite weary.

PAUL

Mmhmm..

THOMAS

I'm not going to school today.

PAUL

Thomas. The General warned us. You must go to school.

THOMAS  
Or?

PAUL  
They'll put me in prison.

THOMAS  
Deal.

PAUL  
And you in an orphanage...

Thomas takes a chocolate bar out of the cupboard and puts it on his plate.

PAUL (CONT'D)  
(sees it)  
That's not breakfast. Get some cereal.

The telephone starts to ring.

PAUL (CONT'D)  
You better take it.

THOMAS  
(picks up the receiver)  
Hello.  
(looks at Paul. Paul gestures he is not in. )  
I'm afraid he is not in at the moment.

(A BEAT)  
Well yes, he had to leave early.  
Yes. Oh no, I don't think so.  
Uhhh... Not before midnight, I'm afraid.

Paul smiles.

THOMAS  
Can I take a message?  
(listens, looks worried)  
Ok, I'll tell him.

Thomas puts down the receiver.

PAUL  
That man from the bank again!

Thomas nods.

PAUL (CONT'D)

And?

THOMAS

He said something about legal  
action.

25 A BEAT.

25

PAUL

Give me that phone.

Thomas hands him the phone.

PAUL (CONT'D)

(into phone)

Hi Freddie, Yeah it's Paul... how  
are you? Well you know, time flies!  
I can't believe it's been two month  
since I last talked to you! Yeah, I  
know...

(BEAT)

Listen Freddie, I need some money.

(BEAT) Yeah, just an advance.

(BEAT) I am, I'm working on them  
now, they'll should be finished in  
a month.

(BEAT) (CONT'D)

Oh Come on, Freddie, I'm so far  
behind on my mortgage repayments.

(BEAT) I can't. How many times do I  
have to tell you. I'm not going to  
sell any of the portraits of Laura.

(BEAT) (CONT'D)

Because she wouldn't have wanted  
it.

(BEAT) (CONT'D)

Well I'm working on new stuff yes.  
Uhhh... a series of ... nudes ...  
very commercial I suppose, bound to  
sell big, sure!

Paul and Thomas exchange glances.

THOMAS

(softly to himself)

We hope.

PAUL

Right. That's settled then. No, no, they're not finished yet. Give me some time, will you, I'll call as soon as possible.

Paul puts down the receiver, sighs. He pours himself some coffee.

THOMAS

Dad. I don't need a present this year if it is too expensive.

PAUL

What day is it?!

THOMAS

Friday.

PAUL

Right, still one day to go. Don't worry. We're going to celebrate your birthday as never before, ok?

Paul takes out a packet of cereal and pours it into a bowl. The package seems to be empty. Paul looks around. It turns out that there is not much to eat. Thomas holds up the chocolate bar.

THOMAS

How about this!

26

INT. INSTITUTE - DINING HALL -- MORNING

26

Scrambled eggs land on a plate. The CAMERA DOLLIES OUT to reveal children who queue up for breakfast in front of a large canteen. The atmosphere is noisy but orderly.

Among the children we recognise Tom. He walks with his plate and cup to a table and sits down next to an OLDER BOY, SIMON. He notices an empty chair on the other side.

TOM

(pointing at the empty chair)

Hey! Where's Billy gone?

SIMON

Ran away. Not heard?

TOM

No way!

SIMON

Last night.

TOM

Come off it! Billy? He's afraid of the dark. I even had to go with him to the toilet. He'd never go out alone in the dark.

SIMON

Well, it's what Finch says.

TOM

Finch!

(leans his head forward to the older boy)  
Tell you something. 'Saw him last night...

Simon sees Finch entering the dining room.

Tom is suddenly nudged by someone. He looks up.

PETE, a bit of a joker, glances at him, defiantly.

PETE

Move over, dufus!

TOM

(fiercely)  
Clear off, creep.

PETE

Why should I?

TOM

Leave it out, right.

PETE

Cos of your invisible friend?

TOM

Yeah! So?

PETE

(pretends he is being attacked)  
Oh no! Tom, Thomas is coming to your rescue. Please, help me. I'll always be nice to you. Don't hurt me, Thomas, please don't!

The other children begin to laugh.

TOM  
(unimpressed)  
Thomas don't do fighting.

PETE  
Oh he told you then, did he?

TOM  
Yeah.

PETE  
(Gesturing to the others)  
You see, Tommy boy talks to ghosts  
and ghoulies...

Pete starts to laugh loudly.

TOM  
Well Thomas also told me he's gonna  
do you in your bed.

Pete acts as if he is being strangled. But when he turns  
round, he sees Finch standing behind him.

PETE  
(to Finch)  
It's nothing, Finch, Sir! Just  
being strangled by a ghost.

FINCH  
(mumbling)  
Better not talk about things you  
don't know about.

Pete exchanges some glances with the other boys and walks on.

Tom suddenly sees that Finch has something in his hands. It  
is what's left of Tom's cap. Finch plays with it.

FINCH (CONT'D)  
Nice cap, isn't it... I wonder  
whose is it?

Tom chokes on his food. Nobody answers.

A teacher, MISS HOGAN, passes.

MISS HOGAN  
Ah Finch! There you are!

Finch hides the cap under his jacket.

MISS HOGAN (CONT'D)

When on earth are you going to do something about my door?

FINCH

After I've finished my work for Mr Bancroft, Miss.

MISS HOGAN

That's what you keep telling me.

FINCH

It's lots of work.

Finch walks away, mumbling. His keys dangle on his chain.

MISS HOGAN

Come on boys, finish your breakfast. We haven't all day.

Tom follows Finch with his eyes.

27

INT. THOMAS'S HOME - STAIRCASE ENTRANCE TOP FLOOR -- MORNING

Thomas comes out of the apartment. He gets his bike that stands next to the stairs. Thomas's coat looks a bit small. Indeed all of Thomas's clothes are somewhat worn.

PAUL

(helps Thomas)

Now go on. You're late already. Oh yeah, before I forget. Be quiet on the stairs. Our new neighbour works nights a lot.

THOMAS

A burglar?!

PAUL

Yeah, a very good one apparently so make sure you lock the door...

(smiles)

He's a pilot or something. Now go on.

THOMAS

(crying out)

A pilot?

PAUL

Ssh...

THOMAS

What kind of plane does he fly?

PAUL

Hey, I've never met the guy.

PAUL (CONT'D)

(gives Thomas a hug)

And be careful on that bike. It might be icy.

Thomas nods, goes downstairs.

28 INT. THOMAS'S HOME - STAIRCASE ENTRANCE CELIA'S FLAT -- 28  
MORNING

Thomas is carrying his bike and steals down the stairs. He looks at the front door of the first floor flat.

THOMAS

Maybe he flies a fighter plane.  
That would be great.

(walks on)

If we ask maybe he'll take us with him someday.

Thomas makes the sound of a jet and goes downstairs.

29 A/B 29

30 EXT. INSTITUTE - MAIN ENTRANCE GATE -- DAY 30

The CAMERA travels along a wall. It reaches the gate with next to it a sign: THE CARDEAN INSTITUTE, Independent Educational and Correctional Institute for Boys. C.E Bancroft, principal.

31 EXT. INSTITUTE - COURTYARD -- DAY 31

The children of the institute are coming outside, onto the courtyard of the Institute.

MISS HOGAN

Come on children, no messing around. Right you over there. One two, one two.

Children's home-caps fill the screen and we notice that all of the children wear caps, except for one child: Tom.



Lined up in rows, the children start to do exercises.

Tom sees Finch appear in his doorway. He is spying on the children from a distance.

Tom hides behind the Pete, the Funny Boy.

PETE  
 (to Simon)  
 Let's go to the dogs home tomorrow.  
 Maybe we can feed your sister!

Pete bursts out laughing, but Simon is not amused. He hits Pete as a result of which Pete's cap falls to the ground.

Tom picks it up immediately.

Pete starts a fight with Simon.

MISS HOGAN  
 (to the fighting boys)  
 Stop it now!

You are nothing but trouble! Well, we're going to change that. Let's hear if you learnt anything last week. Come on after me: Oregon!

The boys start rattling off a series of geographical names, meanwhile doing their exercises on the courtyard.

CHILDREN  
 (all together)  
 California, Arizona, Nevada, Idaho,  
 Montana, Wyoming, Utah, New Mexico,  
 Colorado, North Dakota, South  
 Dakota, Nebraska...

Tom calls out the geographical names at the top of his voice. Suddenly he sees Finch standing in front of Pete. He holds the remains of the cap in front of his face.

FINCH  
 (to Pete)  
 It's yours, isn't it?

Nervously, Tom turns away and acts as if he doesn't notice. He rattles off the names. All of a sudden, somebody pulls the cap off his head.

TOM  
 Oi!

Tom turns around angrily, but Pete is standing behind him and looks at the label in the cap.

PETE  
 (triumphantly)  
 See. This is mine!

He puts on his cap.

FINCH  
 (hisses to Tom)  
 You come with me.

Tom ducks away, but Finch is faster.

FINCH (CONT'D)  
 (mumbling to Miss Hogan)  
 Mr Bancroft wants to see this boy  
 immediately.

MISS HOGAN  
 Speak up Finch, what were you  
 saying?

FINCH  
 (without looking at her,  
 but louder now)  
 Mr Bancroft has to see this boy  
 immediately, Miss.

MISS HOGAN  
 And why is that?

Finch holds up the cap and takes Tom with him.

The other boys watch while Finch drags Tom inside the  
 Institute.

32 EXT. THOMAS'S SCHOOL - FRONT ENTRANCE -- DAY 32

A modern, affluent school building. A nice Christmas tree is  
 being decorated by the children. Other children are playing  
 outside in the snow.

33 INT. THOMAS'S SCHOOL - CLASSROOM -- DAY 33

DEBBY, a young GIRL with big innocent eyes, looks at Thomas  
 who sits at the window. He really looks tense.

In front of the colourful classroom a friendly looking  
 teacher: Mr BAHITI, also looks at him.

BAHITI  
 Something wrong, Thomas?

Thomas shakes his head.

BAHITI (CONT'D)

It doesn't need to be a long essay.  
Two pages will do.

Thomas stares at the empty exercise book in front of him.

Mr Bahiti is wrapped up in his marking again and does not notice what's happening in the classroom.

A sturdy boy, BRUCE, aims a rubber band at Thomas's head. He shoots a paper pellet.

The paper pellet projectile flies across the class and hits Thomas's head.

34 INT. INSTITUTE - FINCH'S WORKROOM -- DAY

34

Tom grasps his cheek.

TOM

Ow! Stop it, stupid!

But Tom is in Finch's workroom in a room full of keys, tools, workbenches, papers and animals. Finch is searching something in a closet. This is his territory.

FINCH

We'll see who turns out stupid in  
this room.

The telephone rings. Finch looks at it for a second, then picks up the receiver and cuts the connection. He puts the receiver next to the phone.

FINCH (CONT'D)

We don't want to be disturbed right  
now, don't we?

He sniggers when he focuses his attention on a stick and pulls a bamboo cane out of it.

FINCH (CONT'D)

(lets his hand slip along  
it)

You know what they did to me when I  
lied~?

(shows his arm, which is  
full of marks)

Shame I can't light a fire, right  
now.

Finch sways the bamboo cane through the air.

FINCH (CONT'D)

This'll do though. Pull up that shirt, you spy. You're gonna tell me exactly what you saw.

TOM

Come on Finch, don't be a fool.

Suddenly Finch looks Tom furiously in the eyes. He closes in on Tom in a very threatening way. He raises his hand.

FINCH

Don't you dare call me a fool.

35 INT. THOMAS'S SCHOOL - CLASSROOM -- DAY 35

Thomas, in the classroom, ducks away frightened. He compresses his lips.

Debby, who sits next to him, looks at him in amazement.

Suddenly tears start to trickle down his cheeks.

Bruce sees it. He pushes HAROLD, the boy next to him and points at Thomas.

Mr Bahiti also looks at Thomas, puzzled.

36 INT. INSTITUTE - FINCH'S WORKROOM -- DAY 36

Finch stands firm over Tom who is lying over a table with his jumper pulled up. Finch whizzes the bamboo cane through the air with all the force he can muster. He sniggers when the cane hits Tom's back.

Tom compresses his lips. He doesn't want to cry although he seems to be in great pain.

Finch raises the cane again.

Tom takes a firm stand when he sees, from the corner of his eyes, that the door is opened.

Someone enters the room.

It is Mr BANCROFT, the principal of the Institute. Mr Bancroft is an elegant man in his fifties.

BANCROFT  
 (shocked)  
 Finch!

Finch looks caught out and immediately stops caning.

BANCROFT (CONT'D)  
 (to Tom)  
 Tom. Put your shirt on!

Tom immediately lowers his jumper. Finch does not move.

BANCROFT (CONT'D)  
 Finch, I tried to call you. The  
 Police are here. They want to see  
 you about Billy's disappearance.

Helplessly, Tom looks at Mr Bancroft.

Mr Bancroft looks at him too but then turns around and leaves  
 the room.

Finch puts the bamboo cane back in its stick.

FINCH  
 (to Tom)  
 I'm not finished with you!

Finch follows Mr Bancroft. Tom hears him lock the door.

37

INT. THOMAS'S SCHOOL - CLASSROOM -- DAY

37

In the classroom, Mr Bahiti looks at Thomas.

BAHITI  
 What is the matter, Thomas?

Thomas wipes the tears of his cheeks, smiles at Mr Bahiti.

THOMAS  
 Just a joke, sir.

Mr Bahiti eyes him with a searching glance and decides to let  
 it be for the moment.

BAHITI  
 (claps his hands.)  
 Ok children, finish off now.

Mr Bahiti collects the exercise books.

Thomas looks at his empty sheet, takes up his pen and starts  
 to write.

38 INT. INSTITUTE - FINCH'S WORKROOM -- DAY 38

In Finch's WORKROOM Tom climbs on top of a bookcase. He writes 'HELP' in BIG MIRROR letters on the steamed up window. He looks through the letters to see if anyone is out there.

39 EXT. INSTITUTE - MAIN ENTRANCE -- DAY 39

Through the letters we see the main entrance with the police car parked in front. Two Police Officers come outside and walk to their car.

40 INT. INSTITUTE - FINCH'S WORKROOM -- DAY 40

Tom starts to bang on the window.

41 EXT. INSTITUTE - MAIN ENTRANCE -- DAY 41

From outside we see Tom banging on the window. The CAMERA ZOOMS OUT. The officers get in their car without hearing anything.

42 INT. INSTITUTE - FINCH'S WORKROOM -- DAY 42

Tom lashes out furiously. The bookcase on which he is kneeling begins to wobble and rocks dangerously from side to side.

43 A/B 43

44 EXT. INSTITUTE - MAIN ENTRANCE GATE -- DAY 44

The police car drives off the premises towards the gate.

45 INT. INSTITUTE - MAIN ENTRANCE -- DAY 45

Finch and Mr Bancroft look at the Police car moving out of the gate.

BANCROFT  
(hissing Finch)  
What on earth were you doing to  
that boy?

FINCH  
Disciplining him Mr Bancroft, Sir.

BANCROFT

Not in my Institute you don't,  
caning is illegal and cruel. I  
will not tolerate it. It's not  
your place...

An incredibly loud bang can be heard. The corridors resound  
with a shrilling yell. Mr Bancroft looks at Finch.

46 INT. INSTITUTE - CORRIDOR 1 -- DAY 46

Finch rushes down the corridor. He gets a key from the chain  
on his trousers.

47 INT. INSTITUTE - FINCH'S WORKROOM -- DAY 47

From under a fallen bookcase we see Finch cautiously entering  
the room.

The bookcase is hanging askew and the floor is littered with  
tools. A moaning sound comes from under the bookcase.

Finch notices the words 'HELP' written on the window.

FINCH

Do you really think anyone would  
help a scum like you? Why do you  
think you're here. Cos nobody  
wants you.

Cautiously, Finch looks under the bookcase and sees Tom lying  
there.

FINCH (CONT'D)

If they find you, they'll lock you  
up in a cellar and throw away the  
key.

Finch gets hold of the bookcase to lift it up.

All of a sudden, Tom shoots out from under it and scrambles  
out of the room as fast as he can.

48 INT. THOMAS'S SCHOOL - CLASSROOM -- DAY 48

DEBBY

(nudges Thomas)  
He is talking to you!

Thomas looks at Mr Bahiti with a start.

BAHITI

Thomas, I've had enough. You're not listening to a word.

THOMAS

I am. I really am.

BAHITI

All right, then tell me. The capitals of these countries?

Thomas looks at the map of Europe that hangs in front of a black board.

THOMAS

I'll look them up for you, if you've got a minute.

The children in the classroom start laughing.

BAHITI

That's enough, Thomas go and stand in the corridor.

Thomas gets up and walks through the classroom to the door.

BAHITI (CONT'D)

Hurry up.

Thomas passes Bruce.

Suddenly Bruce shoots out his foot and trips Thomas up.

49

INT. INSTITUTE - CORRIDOR 2 -- DAY

49

Tom is halfway into the corridor when he tumbles down with a yelp.

Finch immediately closes in on him.

A CLEANING LADY is mopping the floor of the passageway. Next to her is her bucket.

Tom grabs the bucket and throws it at Finch.

Finch has to jump aside.

TOM

(sees that Finch gets wet)  
Touch down!

Tom shoots into a side-passage.



50 INT. INSTITUTE - CORRIDOR 3 -- DAY 50

Finch comes into the passageway. Tom is nowhere to be seen.

He sees children staring into the corridor through a window. One of them secretly points at the door of the lavatory. When the other children notice that the boy is snitching on Tom, they drag him away from the window.

FINCH  
(mumbling to himself)  
Sewer rats. That's what they are.

Finch goes into the lavatory.

51 A/B 51

52 INT. INSTITUTE - LAVATORY -- DAY 52

Finch looks into the cubicles. They are all deserted. He gets angry and walks to the wash hand basin to get a towel to wipe off the dirt Tom spilled over him. He suddenly stops and looks into the mirror. THE CAMERA GOES TOWARDS THE MIRROR We see hands holding on to the window sill.

53 INT. / EXT. INSTITUTE - SIDE STREET LAVATORY -- DAY 53

The window is open. Two hands are gripping the windowsill from outside. THE CAMERA MOVES OUTSIDE.

Tom is hanging outside the lavatory window, high above the ground. He is too afraid to look down.

54 OMITTED:44 54

55 INT. THOMAS'S SCHOOL - CLASSROOM -- DAY 55

The children leave the classroom when Thomas enters.

BAHITI  
(to Thomas)  
Has standing in the corridor  
improved your memory?

Bruce passes Thomas and makes a grim face.

Thomas suddenly winces with pain.

THOMAS

Ow!

BAHITI

Bruce! What are you doing?

BRUCE

I didn't do anything, Mr Bahiti.

THOMAS

Help! Ow! Ow!

BAHITI

Bruce! Go and report for detention.

BRUCE

But I've got a football match.

BAHITI

You heard me.

BRUCE

(hisses in Thomas's ear)  
I know where to find you, you little runt.

BAHITI

(to Bruce)  
Stop it now!

THOMAS

It hurts, it really hurts!

56

EXT. INSTITUTE - SIDE STREET LAVATORY -- DAY

56

Some dustbin have fallen. Tom has landed on them. He crawls away. He passes the rubbish lying on the pavement. Suddenly he sees the cuddly toy Finch threw out last night.

Tom picks it up and limps away into the street where cars pass by.

Before disappearing into the street Tom looks up at the lavatory window.

Finch is looking at him.

FINCH

Come back here, rat! I'll have the Police after you.

57 EXT. THOMAS'S SCHOOL - BACK ENTRANCE -- DAY 57

Paul parks his car at the back of Thomas's school. Children are playing football.

58 INT. THOMAS'S SCHOOL - CLASSROOM / CORRIDOR -- DAY 58

Thomas looks into the corridor. He sees Mr Bahiti talking to Bruce. Bruce is obviously very angry and walks away to his friends that are waiting for him. He passes Paul on his way out.

Thomas immediately sits down when he sees Mr Bahiti and Paul coming towards the classroom.

Paul and Mr Bahiti enter.

PAUL  
Thomas? What's going on?

BAHITI  
(to Paul)  
I think he tripped.  
(to Thomas)  
Can you walk now?

Thomas limps through the classroom.

BAHITI (CONT'D)  
(to Paul)  
May be you should get him to a hospital for an x-ray.

THOMAS  
(puts his foot down  
carefully)  
It's getting better already.

Paul and Thomas's teacher exchange a glance.

BAHITI  
In that case go and play outside,  
Thomas. I'd like to have a word  
with your father.

PAUL  
(strokes him on the head)  
See you in a minute, Kiddo.

Thomas looks at Mr Bahiti when he leaves the room. Mr Bahiti really looks at Paul seriously.

BAHITI

Do you still have contact with your social worker... Um Miss...

PAUL

You mean the general, Miss Tromp?

BAHITI

Yes, yes, Miss Tromp.

PAUL

Not anymore. Why are you asking?

Mr Bahiti hands Paul Thomas's exercise book. Paul opens it. He suddenly looks quite worried.

59 MOVED TO SC.69 59

60 MOVED TO SC.69 60

61 MOVED TO SC.69 61

62 A/B 62

63 EXT. WESTMINSTER BRIDGE -- DAY 63

Paul's car drives over Westminster Bridge.

64 INT. PAUL'S CAR / WESTMINSTER BRIDGE -- DAY 64

Thomas is sitting beside Paul in the car.

THOMAS

I got a 'B' for arithmetic.

PAUL

And the rest?

THOMAS

OK.

PAUL

Good OK or bad OK?

THOMAS

OK.

Thomas gives a cheeky smile

65 EXT. GRAVEYARD -- DAY

65

Thomas and Paul are at a graveyard. They are cleaning a gravestone on which Laura's name is written. Obviously, Thomas and Paul are here regularly. The grave looks well kept and there is a certain routine in their movements.

PAUL

I don't understand? You're always doing your homework. What else are you doing with those books?

THOMAS

Trying to find out how to get to Mars.

Paul looks at Thomas, puzzled and a little worried.

THOMAS (CONT'D)

(to the grave)

We're OK, mum.

THOMAS (CONT'D)

You know it's my birthday tomorrow. I won't get any big presents this year, but I don't mind. Tom and I have all sorts of plans. And on Sunday granny, Aunt Nelly and Uncle Jerry are coming. We'll have a great time.

PAUL

Yeah. I got an advance payment so the only thing I have to do right now is paint...

(a beat)

Don't worry, we'll manage...

66 INT. PAUL'S CAR / EXT. LONDON - STREET THOMAS'S HOME -- DAY 66

Paul parks the car in front of his house.

PAUL

What do you mean "We are trying to get to Mars"?

Thomas hesitates but decides to tell the truth.

THOMAS

Tom reckons Mars would be cool.

At that moment, further down the street, a WOMAN kick-starts her motorbike.

Thomas and Paul stare at her and her impressive motorbike in admiration.

The woman checks her engine, ties up her hair in a ponytail and puts on her helmet.

When the woman passes by, Thomas and Paul follow her with their eyes, still in admiration. They exchange glances.

67 INT. THOMAS'S HOME - ENTRANCE DOWNSTAIRS -- DAY 67

Paul picks up the mail that is lying on the floor.

PAUL

And you want to go Mars too?

THOMAS

It's better than going to school.

Paul sorts the mail. Thomas picks up an aviation magazine, and leafs through it.

PAUL

Is that why you wrote 'HELP' in your exercise book?

THOMAS

(looks at an advertisement)

The Science Museum!

THOMAS (CONT'D)

(to Paul)

Dad, can we go there!

Paul opens the door to the staircase section.

PAUL

Thomas, I was asking you a question.

68 INT. THOMAS'S HOME - STAIRCASE DOWNSTAIRS -- DAY 68

Paul sees a sports bike hanging on the wall of the staircase.

PAUL

Well, look at that. He thinks he's bought the whole of the place.

THOMAS

Who?

PAUL  
Our new neighbour of course.

Thomas looks at the bike for a moment. They walk on.

PAUL (CONT'D)  
You can tell me... you know, if anything's wrong.

THOMAS  
Nothing's wrong! We just wanna go to the Science Museum. It's really not that expensive and I don't need anything else.

69	MOVED TO 59A / 57B MOVED TO 59B	69
70	EXT. LONDON - MARKET PLACE -- DAY  The market is about to close. Tom is searching through the leftovers. He finds old clothes but none of it is his size. Then he finds a pair of jeans that might fit him.	70
71	EXT. LONDON - SHOPWINDOWS -- DAY  Tom walks past some shops. Food, presents and more delicious food... but not for him. He can only look at it.	71
72	MOVED TO 57B / 58B MOVED TO 57A	72
73	EXT. LONDON - PORTLAND ROAD SQUARE -- DAY  Tom wears his new jeans. He walks across a Square. He sits down, next to an old woman on a bench. She throws bread to the birds.  Tom smiles at her.  The woman hands Tom some bread so he can feed the birds as well.  She continues to feed them. When she looks at Tom, he smiles his broadest grin.  His cheeks are swollen and his face is full of crumbs.  When she looks away, Tom crams another handful of bread into his mouth. He looks as if he's watching something interesting.	73

74	MOVED TO 58A	74
75	EXT. LONDON - SCIENCE MUSEUM -- DUSK	75
76	EXT. LONDON - SCIENCE MUSEUM - ENTRANCE -- DUSK	76
77	OMITTED	77
78	INT. THOMAS'S HOME - OPEN KITCHEN -- EVENING	78

The Science Museum stands majestically in front of us. Tom looks at it in admiration. He shivers with cold and crosses the street.

When he reaches the entrance he sees that it is about to close. Families are leaving the building. Tom wants to get in but then he sees a CUSTODIAN. Tom immediately walks away.

Thomas is in the open kitchen, in a T-shirt and jogging pants and looks at the advertisement EXPERIENCE THE MOON LANDING in the SCIENCE MUSEUM in the aviation magazine. Paul tries to clean the kitchen.

THOMAS

Look dad, you can experience the moonlanding in the Science museum!

PAUL

Hey, I thought you were going to help.

Paul folds Thomas's clothes and puts them on a chair.

PAUL (CONT'D)

We really have to buy you some new ones.

THOMAS

(copies a radiovoice)

Contact light! OK, engine stop... descent engine command.

Paul's eyes looks at the aviation magazine Thomas is reading. He picks it up, reads in it.

THOMAS (CONT'D)

(continuing by heart)

Override off.. We copy you down, Eagle. Houston Tranquility base here. The Eagle has landed.



PAUL  
On the moon.

THOMAS  
Yep!

PAUL  
And you've learned their  
radioconversation?

Thomas nods.

Paul smiles reads the name at the front of the magazine.

PAUL (CONT'D)  
Hey, where did you get this?

THOMAS  
Um... It was in the mail.

PAUL  
It's the neighbour's. You can't  
just take it.

The bell rings.

PAUL (CONT'D)  
Ah there is the our general.  
Punctual as ever.

He walks to the intercom.

PAUL (CONT'D)  
(into the intercom)  
Yes? Ah Hello Miss Tromp. You know  
the way, don't you? Top floor, yes.

79

INT. THOMAS'S HOME - HALLWAY -- EVENING

79

MISS TROMP enters the flat. Miss Tromp has a Mary Poppins type of briskness. She is very friendly but quite determined in everything she does and says.

PAUL  
How nice of you to visit us at such  
short notice.

MISS TROMP  
(takes off her coat)  
Not at all. I had to visit some  
other clients nearby.  
(to Thomas)  
And how are you, young Thomas?  
(MORE)

MISS TROMP (CONT'D)  
 (shakes Paul's hand)  
 And you, Mr Sheppard?

PAUL  
 We're fine, thank you.

They enter the kitchen.

80 INT. THOMAS'S HOME - OPEN KITCHEN -- EVENING

80

Paul walks to the sink-unit.

PAUL  
 I just made tea...

MISS TROMP  
 Milk and sugar, as usual.

PAUL  
 How is everything at the Welfare  
 department?

MISS TROMP  
 Busy, busy. But it's always like  
 that around this time of year.

Miss Tromp sees the row of paintings depicting Paul's late wife.

MISS TROMP (CONT'D)  
 Still painting your late wife, I  
 see?

Thomas's eyes fall on a drawing, a rough sketch for a painting. It doesn't look like the other paintings at all.

THOMAS  
 (to Paul)  
 Daddy? Who is that?

PAUL  
 I'm just trying something.

Paul turns the drawing around and puts the tea on the table.  
 Miss Tromp sits down.

PAUL (CONT'D)  
 I'm afraid we've run out of milk. I  
 haven't had time to...

MISS TROMP  
 No problem, just sugar is fine.



PAUL

It's about Thomas. I'm worried about him. He had to do an essay this morning in school. The only thing he wrote was...

Paul shows her Thomas's exercise book. In big letters the word HELP is written in the exact same way as Tom wrote it on the window. Miss Tromp looks at it.

MISS TROMP

Have you asked him about it?

PAUL

He says Tom wants to travel to Mars.

Thomas IN HIS ROOM shakes his head.

IN THE KITCHEN Miss Tromp looks surprised.

MISS TROMP

To Mars?

THOMAS

(in his room)

I shouldn't have told him.

PAUL

Yes, Tom wants to go there.

Thomas looks up.

THOMAS

Dad!

MISS TROMP

Tom?

PAUL

Yeah, Tom, you know...

MISS TROMP

Tom, his imaginary friend!?

PAUL

Mr Bahiti told me Thomas talks a lot to himself during the lessons. But Thomas of course says he only talks to Tom.

MISS TROMP

Thomas knows he is adopted, doesn't he?

PAUL

Sure. It was one of the first things Laura told him.

MISS TROMP

How is he doing in school. How are his marks for example?

PAUL

He has one B'.

MISS TROMP

And his friends? Does he get along...

PAUL

He never talks about them.

MISS TROMP

You could help him by inviting some of the children, you know. To come and play after.

Thomas in his room shakes his head.

THOMAS

Oh no, please...

Paul nods.

84

A BEAT.

84

PAUL

You're right. He is alone quite often. You know how it is... Well, you probably don't know how it is.

MISS TROMP

I can understand.

PAUL

It sounds pathetic but sometimes I'm not even aware of the things around me. I just want to work. It has always helped me and at the same time I realise that that's not always what's best for Thomas.

Miss Tromp nods. She gets up.

Thomas listens to the silence in the kitchen.

PAUL (CONT'D)

I probably have to resolve it myself.

Miss Tromp looks at Paul sympathetically. She seems to get an idea. She sits down again.

MISS TROMP

Have you ever thought about a boarding school.

Thomas in his room is alarmed.

PAUL

A boarding school? Oh no.

MISS TROMP

Only temporarily. Just to give you some time to sort things out. In the meantime Thomas will be assisted with his schoolwork, and more importantly, he'll be integrated with other children.

THOMAS

No, no.

Thomas hides his head under a pillow.

PAUL

I don't think Laura would have approved.

MISS TROMP

It is just you now, isn't it?

PAUL

I don't have the money right now.

MISS TROMP

Money doesn't need to be a problem. Mr Sheppard. There are lots of charitable institutions. Really, it would give you some rest and Thomas could be home at weekends... I'm sure he'll love it.

Thomas ducks under his pillow even more.

The Institute looks quite ominous right now.

86 A/B 86

87 EXT. INSTITUTE - BASEMENT AREA -- EVENING 87

The CAMERA TRAVELS through the rubbish bins to the basement.

88 INT. INSTITUTE - BASEMENT -- EVENING 88

The camera peeps through the window. Among some scaffolds, we recognise Kevin with his bulldog and Finch, who is cleaning the room. We catch a glimpse of a rope and some blankets.

Although we can only vaguely hear what the men are saying, it is clear that Kevin is upset about something. Kevin leaves the basement. He is followed by Finch.

Kevin puts a key under a stone.

FINCH

He's got nowhere to go. He'll be back, trust me.

KEVIN

(angrily walks to his van)  
I'll deal with him myself, you moron! Just wait.

FINCH

But you can't have him.

KEVIN

He doesn't have family or relatives, does he?

FINCH

No...

KEVIN

So?

FINCH

Banky told me.

KEVIN

What?

FINCH

He said we couldn't have him.

Kevin walks on.

KEVIN

Oh did he! Well I'm gonna find him  
and then I'll take him. That's what  
you tell Banky.

Kevin gets into his van, and drives off. Finch gets back into  
the basement again.

FINCH

(mumbling to himself)

You're better off with me, Tommy  
boy.

Finch sniggers.

89 OMITTED 89

90 A/B 90

91 EXT. LONDON - STREET THOMAS'S HOME -- EVENING 91

The CAMERA travels through the street where Thomas lives. We  
see Thomas's silhouette standing in front of the window. He  
looks outside.

92 EXT. THOMAS'S BEDROOM -- EVENING 92

From outside we look into the room.

Paul enters in the background.

PAUL

Off to bed, the general's orders.

THOMAS (O.S.)

(goes to bed)

I'm not going to a boarding school!

93 INT. THOMAS'S BEDROOM -- EVENING 93

PAUL

You've been eavesdropping!

THOMAS

I'm not going!



PAUL

The General is right in some ways, you know. You are alone far too often and...

THOMAS

They beat you up at a boarding school!

PAUL

Beat you up?

THOMAS

Tom is in a place like that.

PAUL

Thomas. I want you to listen to what I'm saying. You made Tom up when you were young and he helped you with a lot of things, but he isn't real... This is one of the reasons why I'm worried about you.

THOMAS

I'm fine. Really!

PAUL

You're not. You wrote 'Help' and your fantasies are getting more aggressive every day and look at your marks...

THOMAS

(thinks about it)

If my marks get better, I won't have to go to boarding school.

PAUL

Come on.

THOMAS

We're having tests at school next week. I promise my marks will be all A's and B's.

PAUL

Oh, that simple?

THOMAS

Yes. So, I won't have to go to boarding school, ok?

PAUL

It's not just your marks...

THOMAS  
 (interrupts)  
 And I won't talk to Tom anymore.

PAUL  
 Listen, nobody says you have to go  
 boarding school.

Thomas jumps up.

THOMAS  
 Touch Down!

PAUL  
 Wait, wait ...

THOMAS  
 Really dad, I won't disturb you  
 while you're working and I'll have  
 all A's and B's and I won't talk to  
 Tom ...

PAUL  
 (smiles)  
 You're not the only one to blame,  
 you know. I could do better as  
 well.

Tom nods firmly. Paul takes him in his arms.

PAUL (CONT'D)  
 But that doesn't mean you don't  
 have to have all A's and B's  
 (teasing)  
 And that you don't have to do  
 exactly as I tell you.

He smiles at Thomas.

94 A/B 94

95 EXT. INSTITUTE - MAIN ENTRANCE GATE -- DAY 95

A new day. There is a police car parked in the courtyard.

96 INT. INSTITUTE - CORRIDOR MR BANCROFT'S OFFICE -- DAY 96

Finch looks quite tense when he knocks on a door. He waits a  
 second then opens the door and enters Bancroft's office.

97

INT. INSTITUTE - MR BANCROFT'S OFFICE -- DAY

97

There are TWO POLICE OFFICERS, inside, talking to Mr. Bancroft.

BANCROFT

Yes Finch?

FINCH

Some files, Mr Bancroft.

BANCROFT

You can put them over there, Mr Finch. Thank you.

Finch walks to a desk while looking at the Police Officers anxiously. Mr Bancroft gives a picture of Tom to one of two Police Officers.

BANCROFT (CONT'D)

We've taken this picture recently.

The Police officer makes a note.

POLICE OFFICER I

Isn't it true that the other boy ran away only yesterday?

FINCH

(very nervous)

Sorry for interrupting, but I don't think it's necessary to report this boy missing already... I mean I've come to know errr.. Tom quite well and I suppose you could say he looked up to me.

BANCROFT

(To Finch)

Thank you very much Mr Finch. I think that's all for the moment.

Finch leaves the room.

BANCROFT (CONT'D)

You're right. It was only yesterday that I had to report another boy missing. And I must say it is my concern as well. But really we don't run a prison, you see.

POLICE OFFICER I  
Has this boy.. err Tom Welsh got  
any relatives or friends he might  
have gone to?

BANCROFT  
I'm afraid his mother died some  
time ago. Since then he has lived  
in several foster homes. But he's  
quite difficult to handle. That's  
why they've send him here. We're  
looking for a suitable foster home  
for him for quite some time now

At that moment the walkie talkie of one of the officers goes  
off. The officer answers it.

POLICE OFFICER II  
Receiving Delta Pappa. Go ahead.

(BEAT)  
Yep we'll take it.  
(to Officer I)  
One grade call, a burglary in  
progress.

The Police Officers make for the door.

POLICE OFFICER I  
There'll be a WPC down to get  
details for circulation. Give her  
all the information you can.

They leave the office. Finch appears. Finch wants to say  
something but Mr Bancroft looks at him annoyed.

BANCROFT  
I don't remember ever giving you  
permission....

FINCH  
But we haven't...

Mr Bancroft looks at him inquiringly.

MR BANCROFT  
You haven't?

FINCH  
I tried to tell you...

Mr Bancroft starts to realise the problem.

98 EXT. DRESS SHOP -- DAY 98

The shop window is filled with children's clothes. There is a clearance sale.

A boy sings a birthday song.

TOM (O.S.)  
Happy birthday to me, happy  
birthday to you...

99 INT. DRESS SHOP -- DAY 99

Tom is rummaging about in a rack of coats, he peeps at a SECURITY GUARD who is talking to a SHOP EMPLOYEE.

Tom secretly takes off his Institute jacket and puts on one of the coats.

TOM  
(sings in a low voice)  
Happy birthday dear Thomas...

He turns around and is startled when he sees his mirror image behind him.

The coat is a little too big, but it looks warm and comfortable.

Tom tears the price tag off, tries to act as if the coat has been his all his life. In the meantime he does not notice the security label on his back.

Tom walks to the exit, as if nothing is going on. But as soon as he is near the door, the Alarm goes off. The noise startles Tom and he runs or rather limps away.

The Security Guard immediately goes after him.

100 INT. THOMAS'S HOME - OPEN KITCHEN -- DAY 100

Thomas is unwrapping a present. He takes a space suit out of it. Thomas looks at Paul in surprise.

PAUL  
Frederick was generous. He really  
thinks I'm painting nudes.

THOMAS  
Touch Down!

Thomas puts on the helmet. Suddenly his breathing becomes heavier... He is panting a little.

101 EXT. LONDON - SHOPPING STREET / ALLEY -- DAY 101

Tom runs through the streets. He is being chased by the Security Guard.

TOM  
(softly to himself)  
Go, go, go...

The guard pants heavily. He is totally exhausted, fights himself a way through the passers-by.

Tom also has difficulty running fast. He limps as he shoots into an alley.

102 EXT. LONDON - ALLEY -- DAY 102

Tom's foot really hurts now. He looks behind him and sees the Security Guard coming into the alley. The man slows down, leans against the wall and almost falls. He is obviously in a lot of pain.

TOM  
You alright mate?

The guard makes some frantic gestures. He seems to be dying.

SECURITY GUARD  
Please... please!

Tom slowly walks back.

SECURITY GUARD (CONT'D)  
(points at his pocket.)  
in my pocket... pills.

Tom cautiously pulls out a pillbox. The guard gestures that he has to take one out. Tom does so and gives the man a pill.

Immediately the guard puts the pill under his tongue. He relaxes.

Tom wants to walk away, when suddenly the guard grabs him.

SECURITY GUARD (CONT'D)  
You know my wife was right. She's  
always right.

Tom can't believe his eyes. The guard takes out a flick knife.

SECURITY GUARD (CONT'D)  
 (imitating his wife)  
 It will kill you!

The man turns him around and then cuts the security label off the back of Tom's coat.

SECURITY GUARD (CONT'D)  
 (imitating his wife)  
 Don't lie at the Medical. You're not fit for the job.

He turns Tom around and looks him in the eyes.

SECURITY GUARD (CONT'D)  
 Well, was she right or was she right? I'm not fit for the job.

Tom nods.

SECURITY GUARD (CONT'D)  
 Now go on, off with you.

Tom immediately slightly limps away.

TOM  
 (turning around)  
 Thank you. It's my birthday, you know.

The Security Guard smiles.

103 INT. THOMAS'S HOME - FRONT DOOR CELIA'S FLAT -- DAY 103

Thomas knocks on the door of the first-floor flat.

PAUL  
 Don't! Just put it down. The man doesn't want to be disturbed.

THOMAS  
 But that's not polite.

Paul wants to pull Thomas away when an elegant and powerful woman in her thirties comes up the stairs behind them.

It is CELIA SCOFIELD. Celia is very feminine, although she doesn't seem to pay much attention to her appearance. She carries her helmet and a large bag containing books and DVD's.

[Note: Celia is the woman who was riding down the street on a motorbike.]

Thomas and Paul stare at Celia in amazement.

THOMAS (CONT'D)  
Hey daddy, she is the one...

Paul kicks Thomas.

PAUL  
(to Celia)  
Can I give you a hand?

CELIA  
Yes, very kind.

She hands Paul the shopping bag, takes a key out of her pocket.

CELIA (CONT'D)  
You live upstairs, don't you?

THOMAS  
Yes. We do. I'm Thomas. And this is Laika. He's called after the first dog in space.

CELIA  
Oh yes, I remember. I always thought it was a beautiful name.  
(pets Laika)  
It's better on Earth though, isn't it?

PAUL  
(smiles and offers to shake hands)  
Hi, Paul Sheppard.

CELIA  
Celia Scofield.

She takes over the bag again. Thomas puts the magazine into the bag.

THOMAS  
I took this magazine upstairs by mistake yesterday. It belongs to your husband.. to Mr Scofield.

CELIA  
Mr Scofield?



THOMAS

That's what the label says. Mr  
Scofield.

CELIA

There isn't one, as far as I know.

Thomas looks disappointed.

CELIA (CONT'D)

They always call me Mr Scofield for  
some reason.

THOMAS

Oh?

PAUL

Come on, Thomas. We've got loads of  
shopping to do.

THOMAS

It's my birthday and we're going to  
the Science Museum to the Apollo  
Command module. And there's also...

CELIA

Your birthday? Great Happy  
Birthday.

PAUL

(interrupts Thomas)

Come on, Thomas. I'm sure Miss  
Scofield has things to do.

(takes Thomas with him.

To Celia)

Once he gets started on space  
trips, he'll never stop.

THOMAS

You can come to my breakfast party  
tomorrow morning, if you want.

(to Paul)

She can, can't she?

PAUL

Of course.

(to Celia)

If you'd like to, but don't feel  
obliged.

CELIA

Thank you.

(she wants to go inside  
but realises something)

(MORE)

CELIA (CONT'D)

Oh yes, before I forget, I've put my bike downstairs in the hall, but if it's in your way...

PAUL

Oh that's your bike!? Oh alright. No, not at all. You can put it anywhere you want.

Thomas throws a glance at this father.

CELIA

Good, Thanks, Bye.

She goes into her flat.

104 A/B 104

105 INT. THOMAS'S HOME ENTRANCE DOWNSTAIRS -- DAY 105

Paul and Thomas pass the bicycle. Thomas looks at it.

THOMAS

(whispering)

Daddy. She's the one we saw on that motorbike.

PAUL

(playing dumb)

Really. I didn't notice...

106 EXT. THOMAS'S HOME -- DAY 106

THOMAS

She's a pilot!

PAUL

I wouldn't be so sure about that.

THOMAS

Why not?

PAUL

Because we don't know. And besides Frederick says: 'Beautiful women prefer to be seen and not hidden away'. She's probably a stewardess...

THOMAS

But Frederick also thinks you're painting nudes that are going to sell for a fortune.

He smiles at Thomas and playfully clips his ear.

THOMAS (CONT'D)

Anyway, Frederick is an art dealer. What does he know about pilots?

PAUL

Nothing. But he knows about women.

107 EXT. DRESS SHOP -- DAY

107

The security guard that chased Tom earlier is leaving the shop while putting his coat on. The SHOP MANAGER appears in the doorway, angry.

SHOP MANAGER

Hey! Where you going?  
(swears when he gets no reaction)

CAMERA PANS WITH the security guard to REVEAL:

Thomas and his father walk through a shopping street. (The security guard doesn't see Thomas.)

THOMAS

Norway...er..

THOMAS (CONT'D)

(looks at a piece of paper)  
Oslo.. er..  
(to Paul)  
This is boring. I'll never remember!

PAUL

Come on, of course you will.

Thomas suddenly stands still.

THOMAS

Look daddy, this one's great!

Thomas stands in front of the shop where Tom has previously stolen his coat. He points to the very same coat.

PAUL  
 (in surprise)  
 That one? Great?

THOMAS  
 Yes!

PAUL  
 That colour? Nobody would be seen  
 dead in a coat like that!

THOMAS  
 I would.

PAUL  
 Look at the price. It's not half  
 price for nothing.

108 INT. SCIENCE MUSEUM - TICKET OFFICE -- DAY

108

CLOSE UP SHOT OF THE COAT. For a second we might think that we see Tom entering the museum, but as soon as Thomas's father is in the frame, we know that it is Thomas we're looking at.

Thomas wears his new coat, the same coat as Tom's. [Note: Because Tom and Thomas both wear jeans, they are now each other's spitting image, except that there are holes in the back pocket of Tom's jeans, and that Tom wears black cheap Children's Home shoes, whereas Thomas wears solid winter shoes.] THE CAMERA TRAVELS with Thomas and his father through the entrance. They walk towards the cloakroom.

PAUL  
 Come on, give me that coat. It's  
 stifling in here.

THOMAS  
 (buttons up his coat)  
 No.

Paul's mobile phone starts ringing. He answers it.

PAUL  
 (into the mouthpiece)  
 Paul Sheppard. Good! Yes, hold on  
 please...  
 (to Thomas)  
 Thomas, I'll see you at the Apollo,  
 ok?

Thomas goes into the museum, follows a sign with: EXPERIENCE  
 THE MOON LANDING.

PAUL (CONT'D)  
 (into the mouthpiece when  
 Thomas has disappeared)  
 Hi great thanks for calling back.  
 I'm organising a surprise party  
 tomorrow morning for Thomas's  
 birthday. I know it's a bit last  
 minute, but I'd like to invite some  
 friends from school...

During the telephone conversation, the CAMERA TURNS TO THE  
 TICKET OFFICE again. We see Tom approaching. When he passes  
 the cashier, he sticks up his hand, as if he is waving to  
 someone inside.

TOM  
 (shouting)  
 Mum, mum, wait for me.

He runs past the cashier without anyone stopping him.

Further down the hall, Paul is still on the phone. He doesn't  
 notice Tom walking behind him into the museum.

109 INT. SCIENCE MUSEUM - TO MOON LANDING SIMULATOR -- DAY 109

CLOSE UP OF a sign with the following words on it:

110 DUE TO MAINTENANCE THERE ARE TEMPORARILY NO MOONLANDING 110

111 SIMULATIONS. 111

Tom or Thomas - we do not know at this stage - has a  
 disappointed look on his face. He turns round and follows the  
 sign: MIRROR MAZE.

112 INT. SCIENCE MUSEUM - MIRROR MAZE - PASSAGE 1 -- DAY 112

A couple of people are standing in front of the mirrors,  
 giggling. A woman extends her hands, touches the glass.  
 There are mirrors everywhere.

WOMAN I  
 Scary, you don't know which way to  
 go.

She looks at herself in the distorting mirror, has to laugh.

## WOMAN II

Over here... we can go through there.

When she steps aside, we see Thomas appear behind her. Thomas looks at himself in the distorting mirror. He walks sideways and sees himself grow very tall in another mirror.

113 INT. SCIENCE MUSEUM - MIRROR MAZE - PASSAGE 2 -- DAY 113

Thomas enters the passage. He sees his mirror images. When he raises his hand, he sees it ten times.

He turns around. And sees himself again almost everywhere. But now, it seems as though some mirror images do not move.

Thomas looks at a mirror image that does not move. He walks up to it.

'His mirror image' does the same thing but more slowly and with a slight limp.

Thomas looks at his shoes.

'His mirror image' also looks at his shoes.

We see that they wear different shoes. 'His mirror image' wears cheap Children's Home shoes, whereas Thomas wears his solid winter shoes.

Thomas looks up.

So does 'his mirror image'.

Thomas takes a few steps forward.

'His mirror image' also takes a few steps forward.

Thomas stands still. He sees some people appear behind 'his mirror image'.

Thomas looks behind him quickly.

There isn't anybody.

Thomas turns his head again. He looks quite frightened now.

'His mirror image' also looks frightened.

The people who walked past 'his mirror image' reappear in sight. The woman gives a cry.

WOMAN

This is scary. I thought for a second that he... That boy was standing over there, wasn't he?

HER HUSBAND

Yeah probably, come on.

They move past Thomas.

Thomas extends his hand, touches a mirror. Surely, it is a mirror all right.

'His mirror image' has not moved an inch.

Thomas goes into the passageway from which the man and the woman appeared.

114 INT. SCIENCE MUSEUM - MIRROR MAZE - PASSAGE 3 -- DAY 114

Suddenly Thomas stands eye to eye with his living mirror image.

Very cautiously, Thomas extends his hand again.

Tom freezes up, looks at the hand coming closer and closer to him.

Thomas touches Tom's face. When he feels that 'his mirror image' is real, he gives a cry, and starts back.

Tom is paralysed.

A voice delivers a message over the intercom.

INTERCOM

Thomas Sheppard aged 9 is requested to report to the information desk where his father is waiting.

Thomas takes a few steps back and bumps into a mirror. He turns round and runs off.

Tom sees Thomas disappear in the mirrors.

115 INT. PAUL'S CAR / EXT. SCIENCE MUSEUM -- DAY 115

Angrily, Paul drives the car away from the museum. The car is packed with groceries and other shopping bags.

PAUL  
I thought you'd been kidnapped. Why  
didn't you stay near that rocket?

Thomas looks at the museum, which is getting smaller and  
smaller.

THOMAS  
Simulator.

PAUL  
Simulator... I'm serious, Thomas.  
Never do that again. Promise?

THOMAS  
Yeah!

The museum disappears from view. Thomas turns around.

THOMAS (CONT'D)  
Dad?

PAUL  
Mmhum.

Thomas hesitates, does not know if he should tell his father.

THOMAS  
Dad, I saw Tom.

PAUL  
Thomas. What did we discuss the  
other day.

THOMAS  
But he is real.

Paul gives Thomas a look. Thomas decides to shut up.

PAUL  
It's a shame that the simulator  
wasn't working, isn't it.

Thomas nods.

116 INT. THOMAS'S BEDROOM -- EVENING

116

Thomas looks at a picture of Yin & Yang and places his  
pendant on one half. When his father enters the room, he  
jumps into bed.



THOMAS

(shows his pendant)

Was I wearing this when they found me, Dad?

PAUL

Yes, you wore it as a bracelet when you came to us. Your wrists were this small.

THOMAS

And the other half?

PAUL

I don't know if there is another half. Listen, I wanna tell you something.

Thomas gives him a look.

PAUL (CONT'D)

When you wake up tomorrow, you'll have to stay in your room, ok? Until I call you.

THOMAS

Why?

PAUL

Just do it, Ok?

Thomas nods.

Paul leaves the room.

Thomas gets up and walks to the mirror.

He touches the mirror, waits till his mirror image comes alive. But there is only the cold surface of the glass.

117 EXT. LONDON - STREET THOMAS'S HOME -- NIGHT 117

It is early in the morning. The sun has not risen yet, but the first newspaper boy is already cycling along the street and a stray dog is sniffing about for food. THE CAMERA PANS TO THOMAS'S BEDROOM WINDOW. INSIDE WE SEE:

118 INT. THOMAS'S BEDROOM -- NIGHT 118

Thomas is getting dressed. He puts a pillow in his bed and sneaks out of the room. Laika wants to follow him but Thomas tells him to stay. He closes the door.

119 INT. THOMAS'S HOME - HALLWAY -- NIGHT 119

Thomas lowers himself down the alternative route from the upperfloor. He sneaks into the hallway.

120 A/B 120

121 EXT. SCIENCE MUSEUM -- NIGHT 121

The street is still deserted when the CAMERA PANS TO the Science Museum.

122 INT. SCIENCE MUSEUM - MIRROR MAZE - PASSAGE 2 -- NIGHT 122

A CUSTODIAN walks into the mirror maze. He opens an electricity cupboard and pulls a handle. The lights flash on. The custodian is just about to walk off again when he sees something.

Reflected in the mirror, he sees Tom lying on the floor, fast asleep.

123 INT. SCIENCE MUSEUM - AVIATION EXHIBITION ROOM -- NIGHT 123

The museum is still deserted when the custodian takes Tom down the corridor.

TOM

Get your hands off. Leave me alone.

CUSTODIAN

Your parents will be worried.

TOM

Parents! I haven't got any...

CUSTODIAN

Okay, no problem. I'll call the Police.

Tom is struggling to get away, but the man is strong.

124 INT. SCIENCE MUSEUM - OFFICE -- NIGHT 124

The custodian looks at Tom.

CUSTODIAN

Right, we'll make a deal.

CUSTODIAN (CONT'D)  
I'm getting you a fizzy drink and  
then you'll tell me your name.

125 OK? 125

Tom shrugs his shoulders.

126 A/B 126

127 INT. SCIENCE MUSEUM - CANTEEN -- NIGHT 127

The custodian opens a refrigerator in the canteen and takes  
out a bottle of coke.

128 EXT. SCIENCE MUSEUM - BACK ENTRANCE -- NIGHT 128

When he looks outside, he is surprised to see Thomas  
cautiously walking along the museum wall.

INSIDE CANTEEN:

CUSTODIAN

How the...?

The custodian takes out his keys, goes to the door, opens it  
and runs out.

Thomas, who is outside, suddenly sees the custodian coming  
towards him. He immediately runs away.

THE CAMERA TURNS AND WE SEE Tom appear in the doorway of the  
canteen. He casts a somewhat puzzled look at the open door,  
as the custodian is nowhere to be seen.

He doesn't hesitate too long before running outside.

129 EXT. SCIENCE MUSEUM AT THE BACK -- NIGHT 129

Tom sneaks along the wall of the museum. He turns a corner  
and suddenly bumps into Thomas, who was cautiously walking  
along the wall as well. They see the flash light of the  
custodian approaching.

Thomas grabs Tom and they both run away from the museum.

130

EXT. LONDON - STAIRS AT BUCKINGHAM PALACE -- NIGHT

130

Tom and Thomas are walking down a street. Tom hardly dares to look aside at Thomas while Thomas steals glances at Tom.

They are shy and at the same time very excited.

A dreamy sequence follows: everything about them is the same, their movements, their coats, their legs, their arms, their hair, their faces.

Suddenly Tom and Thomas separate. Thomas goes down the stairs at the right side while Tom goes down on the left.

At the bottom of the stairs they stoop down at exactly the same time. They look at each other then roll a snowball and start throwing the balls at each other.

Tom's ball hits Thomas.

TOM

Touch Down!

Thomas looks up. He smiles. Another snowball hits him in the face.

TOM (CONT'D)

You have to duck away stupid!

THOMAS

You said 'Touch Down!'

TOM

Of course I said 'Touch Down!' Why shouldn't I.

THOMAS

Cos nobody says 'Touch Down', except ...

Another ball hits his face.

THOMAS (CONT'D)

Me and Tom.

Tom looks up at Thomas.

TOM

Well. I am Tom.

Now a ball hits Tom full in the face.

131 EXT. WESTMINSTER BRIDGE -- DAYBREAK

131

Tom and Thomas are running after each other. They are fighting and really have fun on Westminster Bridge in winter at daybreak.

Thomas is exhausted. He holds still in front of a beautiful view of London.

THOMAS

It's brilliant. I knew it, I always knew you were real! Hey, did you fall, yesterday?

Tom stands next to him.

TOM

Yeah, when I escaped.

THOMAS

You see. I...

Suddenly Tom grabs hold of Thomas. He pulls him away.

Tom and Thomas hide on the stairs to the Embankement of Westminster Bridge.

A Police car crosses the bridge.

Tom and Thomas follow the car with their eyes.

THOMAS (CONT'D)

Are they looking for you?

TOM

They'll take me back to the Institute, that's for sure. I'd rather die than go back there.

THOMAS

You can stay with us you know.

TOM

(surprised)

You what!?

(a beat)

What place you live in then?

THOMAS

(smiles)

I'll show you.

132 EXT. LONDON - STREET THOMAS'S HOME -- MORNING

132

TOM

Down 2 1/2 kicking up some dust...  
feet, 2 1/2 down...

Tom and Thomas enter the street where Thomas lives.

THOMAS

(smiles)

faint shadow... 4 forward ... 4  
forward..

Tom and Thomas both smile. They look very proud.

TOM

Drifting to right a little... OK.

THOMAS

seconds.

TOM

Contact light! OK, engine stop ...  
descent engine command override off  
...

THOMAS

We copy you down, Eagle.

TOM

Houston, Tranquility Base here. The  
eagle has landed!

Thomas stops in front of his house.

THOMAS

Roger, Tranquility. We copy you on  
the ground. You've got a bunch of  
guys about to turn blue.

TOM

We're breathing again.  
(looks at the house)  
Hey, You live here?

Thomas nods.

TOM (CONT'D)

Not bad.

THOMAS

Come on. I can't wait to see my  
dad's face when he finds out you're  
real.

TOM

Wait.

Thomas stops. He looks at Tom.

TOM (CONT'D)

Don't tell anyone.

THOMAS

Not even my dad?

TOM

No one.

THOMAS

Why not?

TOM

He is a grown-up, you know. He'll call the cops and stuff.

THOMAS

No he won't, Not when you tell him why you've run away.

TOM

Like he'll believe me.

THOMAS

Of course he'll believe you.

Thomas walks to the house.

Tom is not convinced. He looks at the house to which Thomas walks. He decides to follow Thomas.

133 INT. THOMAS'S HOME - HALLWAY -- MORNING 133

Tom and Thomas enter the flat. They hear voices coming from the open kitchen. The view into the kitchen is blocked by a folding screen.

THOMAS

Stt.. I wasn't supposed to leave my room, come on.

They sneak into Thomas's bedroom.

134 INT. THOMAS'S BEDROOM -- MORNING 134

Thomas turns on the computer.

Tom is staring at the room with his mouth gaping in awe.

TOM  
It's like a shop.  
(sees the computer)  
Yours and all?

Thomas nods.

TOM (CONT'D)  
You use it when you want?

Laika enters the room. He stops, looks from Tom to Thomas and back again. He barks.

THOMAS  
(goes to him)  
Sh. Laika. It's Tom.

Tom draws nearer, pets Laika as well.

Laika sniffs at him and begins to wag his tail.

Thomas ducks under the table to get some computer games when the door suddenly opens. Tom gives a visible start and turns his head away.

Paul appears in the doorway.

PAUL  
(to Tom)  
Time to come in Buddy.

Tom looks at Thomas under the table, desperate.

Thomas comes from under the table.

THOMAS  
Dad, we must tell you something....

But Paul has taken Tom out of the room already.

THOMAS (CONT'D)  
But dad...

Thomas wants to go after them but stops at the door. He hears voices coming from the kitchen. He peeps into the hallway.



135 INT. THOMAS'S HOME - HALLWAY / THOMAS'S BEDROOM -- MORNING 35

FAMILY (O.S.)  
Happy birthday to you, happy  
birthday to you...

Thomas sees Paul taking Tom inside.

Thomas in his bedroom turns around. He doesn't know what to think.

136 INT. THOMAS'S HOME - OPEN KITCHEN -- MORNING 136

Paul and Tom enter the open kitchen.

In the room there are THOMAS'S GRANDMOTHER (in her seventies), an AUNT (in her sixties) and an UNCLE (also in his sixties), and a few children from Thomas's class. They are singing and looking at Tom.

Paul has created a true work of art. A kind of planetarium is spread out across the entire room, with the planet Mars as the shining center. In the middle there is a space ship.

Tom looks at it in utter amazement.

PAUL  
Well...

Thomas's aunt shows him a huge birthday cake.

PAUL (CONT'D)  
You like it?

Tom is completely overwhelmed. His Aunt gently strokes his hair.

AUNT  
Happy Birthday, Thomas. You still  
remember me.

Tom looks at her as if he sees water burning.

AUNT (CONT'D)  
I'm aunt Nellie. And there is  
Uncle Jerry.

Tom smiles. He looks at the cakes she is holding. He is dying for a piece.

AUNT (CONT'D)  
(sees him looking at it)  
You can cut the first slice.

Tom smiles at her gratefully. He cuts the cake. And then looks at her.

AUNT (CONT'D)  
Go on, take one, silly.

Aunt Nellie nods.

TOM  
Ta, Miss.

Tom immediately crams a piece into his mouth.

Paul looks at his son in surprise.

Thomas's grandmother bends to Tom to embrace him. But Tom ducks away in total shock.

THOMAS'S GRANDMOTHER  
Thomas, give me a hug!

Tom ducks away again.

Thomas's grandmother looks at Paul with a puzzled expression on her face.

PAUL  
Too much excitement, I guess.

THOMAS'S GRANDMOTHER  
(to Tom)  
Well, shall I keep the present then?

TOM  
(thinks a moment)  
Na, I'll have it, Miss.

THOMAS'S GRANDMOTHER  
Thomas, stop messing about!

She looks at him, but Tom doesn't seem to know what is wrong.

THOMAS'S GRANDMOTHER (CONT'D)  
(she decides to hand him  
the present)  
Here. Happy birthday.

TOM  
(accepts the present)  
Ta, Miss!

THOMAS'S GRANDMOTHER  
I'll smack you in a minute!

PAUL

You can't say his manners are bad  
though.

137 INT. THOMAS'S BEDROOM -- MORNING

137

Thomas listens to the voices inside. He hears his father talking to somebody.

PAUL (O.S.)

Ah! Bruce. How nice of you to  
come. Thomas is in the kitchen,  
it's just through there.

Thomas wants to have a look, but he realises he can't leave the room. He gets an idea.

138 INT. THOMAS'S HOME - OPEN KITCHEN -- MORNING

138

Bruce, the boy we saw earlier at Thomas's school, crams a piece of cake into his mouth. He sees Tom talking to another boy, who is wearing a space suit. Bruce gives Harold, his friend a sign and walks over to them.

Thomas who wears the space suit, sees Bruce and his friend coming. He looks frightened at Tom who doesn't notice anything.

BRUCE

(to Thomas)

You look like a right space cadet!

Tom turns around, looks at Bruce.

TOM

Cos it's a space suit, git!

BRUCE

Oh, who's gobby all of a sudden?

(to Thomas in the suit)

Gis a go with that helmet!

Thomas backs off.

BRUCE (CONT'D)

Come on or I'll do you.

TOM

That helmet won't fit round your  
fat head.

Thomas, in his suit, laughs.

BRUCE  
Funny. Hey?!

Bruce wants to pull the helmet off Thomas's head, but Tom pushes him away.

TOM  
Get Lost!

BRUCE  
Ohhh, so you're a hard man now as well? ...

Bruce gives Tom a push. Tom seems to be in the mood for a little fight.

HAROLD  
Yeah, let's see something, man.

Thomas, who still wears the helmet, watches the fight with a panicky look on his face.

THOMAS  
Stop it!

Debby tries to see who is inside the space helmet.

Paul and Celia enter the room. Paul sees the two boys fighting.

PAUL  
Thomas?

Paul pulls them apart.

BRUCE  
(hisses to Tom)  
I'm not finished.

TOM  
Yeah anytime, I'll smash your head in.

PAUL  
Thomas! What has got into you?

Bruce walks off with a defiant gesture. Thomas pulls Tom with him, he wants to walk away.

PAUL (CONT'D)  
Wait a minute you. Look who's here?

Celia hands Tom a present.

Thomas motions Tom to accept the present.

CELIA

I'm afraid it's kind of second-hand but as you're so interested in the space program... You have got a computer, haven't you?

Tom nods enthusiastically. He unwraps the present. It turns out to be a computer game; APOLLO 18 - THE MOON MISSIONS.

THOMAS

(from under his helmet)

Wow!

CELIA

Now you can pretend you're a real Astronaut.

(to Paul)

It's a good program. We used it during our pilot training.

TOM

You're a pilot?

Thomas starts to cough in his suit.

Paul looks at him.

PAUL

(to Tom)

Who's your friend?

Thomas can't stop coughing anymore.

PAUL (CONT'D)

(to Thomas)

I think you should take off that helmet. Whoever you are.

TOM

(interrupting, to Celia)

What sort of jet do you fly?

CELIA

A Boeing, 747... The Jumbo Jet.

TOM

(to Celia)

Cool! Can I have a go in it?

Celia laughs. Paul looks at Tom. Suddenly he notices the hole in Tom's trousers.

PAUL  
(to Tom)  
Thomas, where did you get these  
trousers?

Thomas pulls Tom with him.

THOMAS  
Come on. Let's try the game..

Tom and Thomas run out of the room. Paul follows them with  
his eyes.

FREDERICK, Paul's art dealer, comes walking to them.

FREDERICK  
Hello, hello.

Paul looks quite surprised.

FREDERICK (CONT'D)  
(to Paul)  
Congratulations old chap. Aren't  
you going to introduce me?

PAUL  
Oh yeah. Of course. Celia this is  
Frederick, my agent. Frederick,  
Celia Scofield, my new next door  
neighbour, I mean next floor  
neighbour. Celia's a pilot,  
Freddie.

Frederick shakes hands with Celia, takes her in with  
appreciation.

FREDERICK  
Pleasure to meet you. Would you  
please excuse us for a second  
(Taking Paul aside.)  
I just came to have a quick look at  
what you're working on.

PAUL  
I told you, it's not ready.

FREDERICK  
Just to have an idea.

PAUL  
No.

FREDERICK  
It was a lot of money.

PAUL  
(a beat)  
Next week...

FREDERICK  
Tuesday.

Paul sighs.

FREDERICK (CONT'D)  
I have to see it before Wednesday.

PAUL  
Ok, ok.

FREDERICK  
Good!

FREDERICK (CONT'D)  
(looks at Celia)  
You should ask her to pose, She's  
delicious.

PAUL  
Oh I hadn't noticed.

They exchange glances. Paul smiles begrudgingly.

PAUL (CONT'D)  
Coffee, tea...Wine, beer?

FREDERICK  
(looks at his watch)  
Time for a Gin and Tonic. I'd say.

Frederick walks back to Celia, who is looking at the  
paintings depicting Laura.

CELIA  
They are beautiful.

FREDERICK  
She would never let him take a  
picture of her let alone paint one?

CELIA  
Oh.

FREDERICK  
When she died, Paul and her son  
didn't have anything of her. That's  
why Paul so frantically tries to  
catch her image I suppose.

Frederick moves away from the paintings of Laura and goes to another painting. It is turned with its face to the wall so the people in the room can't see it. It is covered with a sheet. Frederick is just about to lift a piece of the sheet when Paul comes walking back. Frederick immediately withdraws his hand.

139 EXT. LONDON - STREET EVENING STANDARD -- DAY 139

140 A CLOSE UP OF A PHOTO OF TOM. 140

A SALESMAN looks at it, shows the photo to a WOMAN, who also shakes her head. The SALESMAN hands the photo back, to Kevin. Kevin walks off with Bull, his dog.

141 INT. THOMAS'S BEDROOM -- NIGHT 141

Through the window we see Tom and Thomas sitting in front of a computer.

They look at the monitor.

TOM

A lot of kids have gone missing.

TOM (CONT'D)

They keep saying the boys run away, but Billy never run away. He wouldn't like. T's why they're looking for me. They know I saw them.

THOMAS

You were right. My dad will never believe us. We should wait till we have more proof.

Thomas looks at their reflections in the monitor.

THOMAS (CONT'D)

You think we're twins?

TOM

Nah, you've got a Dad, I ain't.

THOMAS

Paul isn't my real Dad. I'm adopted.



TOM  
So where is your real mum and dad  
then?

THOMAS  
Don't know.

Thomas gets his necklace from under his sweater. He shows the pendant with one half of the Yin & Yang sign to Tom.

THOMAS (CONT'D)  
Look, it's the only thing I have of  
my real parents. You don't have  
the other half, do you?

TOM  
(shakes his head)  
Maybe in my box back at the  
Institute. They keep boxes with  
things they've nicked off you. Pete  
says his box has got a million in  
it.

Thomas smiles.

THOMAS  
It would prove we are twins, you  
know.

Tom nods.

THOMAS (CONT'D)  
I'm sure dad would adopt you too if  
we were twins. And then you would  
never ever have to go back to that  
institute.

TOM  
Touch down. We could play much  
around then.

On the computer the program has started up.

THOMAS  
You wanna go first?

Tom nods enthusiastically, concentrates on the computer.

142 EXT. LONDON -- DAYBREAK

142

A new beautiful wintry day in London. Everything looks quite peaceful in the early morning sun.

143 INT. THOMAS'S HOME - HALLWAY -- MORNING 143

Paul gives his coat to Thomas. He puts it on.

PAUL

Bye Laika, see you later.

He strokes Laika, who walks to Thomas's bedroom, wagging his tale.

PAUL (CONT'D)

(to Laika)

Shouldn't you whimper and bark or something? Funny dog. Don't tell me you suddenly decided you like staying home alone.

Thomas glances at his bedroom door before getting out of the flat. Thomas and his father leave.

144 INT. THOMAS'S HOME - FRONT DOOR CELIA'S FLAT -- MORNING 144

Thomas and Paul pass Celia's front door. Thomas stoops down and pushes a piece of paper under the door.

PAUL

What's that?

THOMAS

Just some questions.

PAUL

Questions?

THOMAS

Yeah questions.

They move on.

PAUL

You like her, don't you?

THOMAS

She's all right. The space program she gave us, is mega cool.

145 EXT. WESTMINSTER BRIDGE -- MORNING 145

Paul's car drives over Westminster Bridge.

PAUL

Capital of Spain?

THOMAS

Um... I'll have to get back to you.

PAUL

Madrid. Italy?

146 SILENCE

146

PAUL

And you think you're going to pass these tests?

THOMAS

I will, I'm just getting ready..

PAUL

I hope you're ready when the test paper is put in front of you.

147 EXT. THOMAS'S SCHOOL -- MORNING

147

Paul stops in front of the school and Thomas gets out of the car.

PAUL

Your bike's still here, isn't it?  
Can you make your own way home, I might be late.

THOMAS

Oh?

PAUL

I've got to get some new canvases.  
And you know traffic can be hell.

Thomas walks to his school.

PAUL (CONT'D)

Hey Thomas. Start 'getting ready'  
as soon as you're home.

Thomas nods.

Bruce and his friends look at him from a distance.

148 INT. THOMAS'S HOME - OPEN KITCHEN -- DAY

148

Tom opens the refrigerator. It is now filled with delicious food. Laika looks at him.

TOM

Wow...

He eyes the tasty food, gets some peanut butter.

TOM (CONT'D)

So, peanut butter sandwich... with jam...

(get peanut butter and jam)

... and cheese

(gets the cheese)

To drink, yeah milk...

(gets the milk)

No cocoa.

(puts back the milk, gets the cocoa)

And cream.

He takes everything to the kitchen table, sees Nutella on his way, and takes that too. Then the phone rings. Tom jumps and let's go of everything he holds in his hand... He looks at the phone, stunned.

149

INT. THOMAS'S SCHOOL - CLASSROOM -- MORNING

149

The thirteen times table is being rattled off in class.

CHILDREN

One time thirteen is thirteen, two times thirteen is twenty-six, three times thirteen is thirty-nine.

Mr Bahiti motions for the class to be silent. Only Thomas is talking now.

THOMAS

(plunged deep in thought)

Thirty-five times thirteen is four hundred and fifty-five.

Thomas is suddenly aware that he is the only one who is talking.

BAHITI

I'd pay more attention if I were you.

Thomas nods shyly.

Bruce pushes a piece of paper towards him.

Thomas opens it. He reads: AFTER SCHOOL, PLAYING FIELD. BE THERE! OR... it is signed with a deathâ€™s-head.

150 INT. THOMAS'S BEDROOM -- DAY 150

Tom sits down behind the computer.

TOM  
Ah... Pod Racing!

Tom tucks into the bread, watches the screen on which the racing game unfolds. He chooses a car.

Tom pulls the computer steering wheel and makes the car take the bend. The computer shows its speed. Tom does pretty well. He accelerates.

TOM (CONT'D)  
Tres cool!

151 EXT. THOMAS'S SCHOOL - BACK ENTRANCE / BIKE SHED -- DAY 151

Thomas gets out of the Bike shed through an opening in the fence. He rides off as fast as he can.

WHEN THE CAMERA TURNS, we see Bruce and his friends gathering together. They are looking for Thomas. One of them sees him cycling away.

BRUCE  
Chicken! If he comes to school tomorrow... his dad can pick him up in bits.

HAROLD  
His dad? Come on. Why should he bother. He's not even his real dad!

152 EXT. INSTITUTE - SIDE STREET 02 -- DAY 152

We see Thomas's bike lying among some shrubs. THE CAMERA STARTS SEARCHING FOR THOMAS. We discover him on top of some dustbin. He is looking over the wall, into the garden of the Institute.

153 EXT. INSTITUTE - BASEMENT AREA -- DAY 153

There are children playing on the courtyard.

Thomas looks at the other side. He sees Kevin's van parked among the trees at the back of the Institute.

THOMAS  
 (softly to himself)  
 The van!

Suddenly there is some movement near the van. He sees Finch getting out with Kevin.

Obviously, Finch and Kevin are arguing. Kevin is very angry and goes after Finch. He grabs him and starts beating Finch up. Finch is not capable of defending himself properly. He falls to the ground.

Kevin gets into his van and drives off aggressively.

Finch is bleeding. He gets up and limps back to the Institute. He picks up a key from under a stone and opens the back door.

When Finch puts the keys back, he suddenly stands still and looks round into Thomas's direction.

Thomas immediately lowers himself from the wall.

154 EXT. INTERSECTION -- DAY 154

Thomas races through the street and cycles into an intersection, ignoring the traffic lights.

A car just misses him. When we have a closer look at the car behind, we recognise Kevin's van.

Kevin looks at Thomas with amazement. He immediately turns his van and goes after him.

155 INT. THOMAS'S BEDROOM -- DAY 155

Tom is looking at the computer, startled.

On the screen there is a message telling him that he has made a mistake. The computer is jammed. He hears something.

Paul enters the house.

Tom tries to duck into the wardrobe, but he's too late. Paul already enters the room.

PAUL

How come you're home so early. You haven't been playing truant again, have you?

Tom, who is in the wardrobe, is forced to appear. He shrugs.

Paul eyes Tom inquiringly.

PAUL (CONT'D)

Are you OK?

Paul cannot discover anything substantially different.

PAUL (CONT'D)

I'm going to make us some macaroni cheese. I'm starving, you too?

Paul leaves the room.

Tom walks over to the window, looks out.

PAUL (CONT'D)

(from the kitchen)

Thomas! Come here!

156 INT. THOMAS'S HOME - OPEN KITCHEN -- DAY

156

Paul looks at the mess in the kitchen.

TOM

I was a bit hungry.

Paul eyes him inquiringly.

TOM (CONT'D)

Yeah, mate starving.

PAUL

What kind of accent is that?

Tom starts to clean. Paul looks at him, starts cleaning as well.

157 A/B

157

158 INT. THOMAS'S HOME - HALLWAY -- DAY

158

In a POV shot we see Tom and Paul in the kitchen. Laika is eating. The camera turns to Thomas's bedroom.

159 INT. THOMAS'S BEDROOM -- DAY

159

The POV continues into Thomas's bedroom. The wardrobe door opens and somebody sneaks inside.

Through the panels of the wardrobe door we see Tom entering the room.

Tom walks to the window and looks outside.

TOM

What keeps you, mate?

Suddenly somebody enters the frame. It is Thomas.

THOMAS

Is he in the kitchen?

Tom happily turns around to Thomas.

TOM

What took you?

THOMAS

I went to the Institute.

TOM

No!

THOMAS

The key of the basement is hidden under a stone. We can get in whenever we want to see what happens in that basement. If we find proof, my dad will believe us. We might even find the pendant, you know.

Paul's voice can be heard from the kitchen.

PAUL (O.S.)

Thomas! Dinner!

TOM AND THOMAS

(in unison)

Yes!

Tom and Thomas both rush to the door. They look at each other, start to laugh.



160 INT. THOMAS'S HOME - OPEN KITCHEN -- EVENING

160

Thomas and his father are sitting at the table. There is a large pan filled with macaroni cheese on the table.

Thomas enjoys the food.

PAUL  
Bit of a Chef hey?

Thomas nods.

Paul gets up, walks to the kitchen-sink. He uncorks a bottle of wine.

Thomas looks around sees Tom hiding in the hallway.

Thomas takes a quick bite, looks at his father for a moment, and then changes places with Tom.

Laika wags his tail.

Tom starts to gobble up the food with relish.

Paul pours himself some wine and sits down again. He looks serious.

PAUL (CONT'D)  
Thomas, we need to talk. I'm  
really worried about you.

Tom seems more interested in the food than listening, dishes up another big portion.

PAUL (CONT'D)  
You're certainly hungry today.

Tom nods.

PAUL (CONT'D)  
I've done everything I could to get  
things going here, but it seems to  
work the wrong way around. You're  
fighting with friends..

TOM  
You mean with that idiot, what's  
his name?

PAUL  
Bruce yes. I invited him you know.

TOM

Well, he's a jerk and he's got it coming to him.

PAUL

Listen to you. You talk like a street kid...

TOM

Sorry sir.

In the hallway Thomas has a pained look on his face.

PAUL

And the mess you've made in the kitchen... really!

TOM

Sorry about that and all, sir...

In the hallway Thomas has an even more pained look on his face.

PAUL

Frederick wants me to join this exhibition. And I must say it is a good opportunity. But then I really have to work hard and ...

Tom nods understandingly.

TOM

Don't bother about me, mate.

PAUL

If you don't mend your ways I'm really going to do what our General suggested.

Thomas, who is in the hallway, starts shaking his head fiercely.

But Tom continues his dinner without suspecting anything.

TOM

And that is...

PAUL

Send you to boarding school.

TOM

(looks shocked.)  
No way!

PAUL  
You hardly give me any choice...

TOM  
I ain't going to no Boarding  
school! Never! I'd rather do  
myself in!

PAUL  
Don't talk rubbish.  
(to himself)  
I'd rather do myself in.

Paul looks at Tom.

PAUL (CONT'D)  
Be reasonable for one second, will  
you. You're not doing anything  
about your marks...

TOM  
Marks will be alright, don't worry.  
I ain't going.

Paul gets up. He walks to the sink

PAUL  
Right. Your marks will be fine  
without even knowing Europe's  
capitals?

Thomas, who is standing in the doorway, motions to Tom to  
swap places again. Tom gets up.

PAUL (CONT'D)  
(without looking around)  
Stay where you are!

Tom is forced to sit down again.

TOM  
Any dumb git knows!

PAUL  
Watch your language!

TOM  
Sorry Sir!

In the hallway Thomas winces.

PAUL  
Stop that as well!

TOM  
Sorry sir.

PAUL  
(a beat)  
So you know Europe's capitals?

TOM  
(immediately)  
Norway - Oslo, Sweden - Stockholm,  
Finland - Helsinki, Denmark -  
Copenhagen, Holland - Amsterdam.

Thomas, standing in the doorway, listens to Tom in amazement.

Paul is also amazed.

PAUL  
You have been busy this afternoon.

TOM  
Yeah. Right!

PAUL  
And you got that accent into the  
bargain I presume...

Paul bends over to Tom to push him playfully, but Tom ducks away as if he's being hit.

PAUL (CONT'D)  
Hey, I wasn't going to hit you.

Paul and Tom look at each other for a moment. Paul strokes his hair. He looks at Tom inquiringly.

TOM  
You wanna hear some more?

Thomas in the hallway sighs with relief when he hears Tom rattle off the states of the US.

161 OMITTED 161

162 EXT. LONDON - STREET THOMAS'S HOME -- EVENING 162

Kevin's van is parked near Thomas's home. He walks his bulldog through the street and looks at the front door of Thomas's home. He inspects the names. THE CAMERA CRANES UP TO THOMAS'S BEDROOM.

163 EXT. THOMAS'S BEDROOM -- EVENING 163

THROUGH THE WINDOW WE LOOK INSIDE TO Tom and Thomas who are in the bedroom. They are choreographing an new hand clap.

The bell of the flat door rings.

Tom immediately hides in the wardrobe. Thomas runs to the hallway.

164 INT. THOMAS'S HOME - HALLWAY -- NIGHT 164

Thomas comes into the hallway and Paul comes from the kitchen.

Thomas opens the door. Paul stops and sees Celia standing in the doorway.

CELIA  
Hi!

PAUL  
Hi?

THOMAS  
She's come for me, Dad.  
(to Celia)  
This way.

Thomas takes Celia with him into his bedroom.

Paul follows Thomas and Celia in surprise.

CELIA  
We're on a mission to Mars.

They disappears into the bedroom.

PAUL  
A mission to Mars?  
(a beat)  
How did he do that?

165 INT. THOMAS'S BEDROOM -- EVENING 165

On the computer screen an Apollo module descends to the lunar surface.

CELIA

You can't land at a speed of 000 miles an hour... That's why these retro engines are on the module, to slow it down... Have a go.

Thomas maneuvers the lunar module.

Paul appears in the doorway.

Celia glances at him for a second. She smiles.

Tom, who sits in the wardrobe, sees what's happening between them.

Paul stares at Celia, longingly.

Celia is beginning to feel a little uncomfortable.

CELIA (CONT'D)

(to Thomas)

That's the way, yep, good...

Paul continues to stare.

CELIA (CONT'D)

OK the left engine for a second, yeah, now the right. Good, just hold it back. Nice straight line, yes!

Thomas makes a perfect landing. He starts to bubble with joy.

CELIA (CONT'D)

A little more practice and you're off to Mars.

THOMAS

Can we do it again.

Thomas secretly holds up his thumb at Tom.

When Celia turns round to look at Paul, he's gone. Celia looks at Thomas again, who is concentrating on the next landing.

Then, she looks at the painting of Laura.

Paul works on his painting in deep concentration.

Celia appears in the doorway. She can't see the painting he's working on.

CELIA

Bye then.

PAUL

(waves absent- mindedly)

Bye.

Celia smiles shyly and leaves.

PAUL (CONT'D)

(wakes up)

Oh!

(walks to the door)

I wanted to ask...errm I was thinking, maybe, if you want, um, you can come to dinner sometime...

167 INT. THOMAS'S HOME - HALLWAY -- EVENING

167

We now see that Celia has already left.

PAUL

I understand, I understand... probably got to fly.

Paul turns around.

168 EXT. THOMAS'S SCHOOL - FRONT ENTRANCE -- MORNING

168

The schoolyard is covered with snow. Children are running across the yard.

Paul's car pulls up in front of the school. Thomas gets out, quickly runs to his school.

When Paul drives off, we see Kevin's van parked on the other side of the street.

169 INT. THOMAS'S SCHOOL - CLASSROOM -- MORNING

169

DEBBY, the girl next to Thomas, pushes him. She points at Bruce who fixes his gaze on Thomas. He gestures that Thomas is done for.

The teacher walks through the classroom, puts a sheet of paper on Thomas's desk. The sheet contains questions on geography.

THOMAS  
Can I go to the toilet, Sir?

BAHITI  
The test paper stays here.

Thomas runs out of the classroom.

170 INT. THOMAS'S SCHOOL - LOCKER ROOM -- DAY 170

Thomas enters the gents. He knocks on a door. Tom comes out of it.

THOMAS  
Come on, it's geography.

Quickly Tom and Thomas swap jumpers. Thomas notices some red scars on Tom's back.

THOMAS (CONT'D)  
What are those?

Tom follows Thomas's stare.

TOM  
Finch, he's sick.

Tom puts on his shirt quickly.

THOMAS  
It's the third room on the right  
and I'm sitting by the window.

Tom nods and leaves the toilet.

THOMAS (CONT'D)  
And Tom?

Tom turns round and looks at him.

THOMAS (CONT'D)  
Don't swear, you know. They'll  
work it out.

Tom nods.

171 INT. THOMAS'S SCHOOL - CORRIDOR -- DAY 171

Tom walks down the corridor and looks about him in amazement. He peers into a room, walks on.



172 INT. THOMAS'S SCHOOL - CLASSROOM -- DAY

172

Tom enters the classroom. He does not feel at ease. Bruce eyes him and keeps staring at him once Tom has taken his seat.

Tom suddenly bends over to Bruce.

TOM  
Got a problem?

BRUCE  
No, but you have.

TOM  
Don't count on it mate.

BAHITI  
Thomas, be quiet and get on.

Tom looks at the test paper on his table, he begins to write immediately.

When he looks up, he looks right in Debby's staring eyes. She really takes him in. Tom smiles at her. She looks at him completely surprised.

LATER ON  
Mr Bahiti finishes marking some papers and then writes sums on the blackboard.

Tom raises his finger.

BAHITI  
Yes Thomas.

TOM  
Can I go to the toilet, sir?

BAHITI  
Again?

TOM  
I need a crap now, Init?

The class laughs. Tom winks at Debby. She smiles at him.

BAHITI  
What kind of language is that? Well hurry up: this test will be over in ten minutes.

Tom dashes out of the classroom.

LATER ON

Thomas looks at the sums on the blackboard. He writes down the correct answers without taking a break. Debby next to

him looks at him. When Thomas finally looks up she smiles at him but Thomas doesn't return her smile. Debby really looks disappointed.

LATER ON (CONT'D)

Mr Bahiti claps his hands.

BAHITI

Right, everyone handed in their last papers?

Thomas hands Mr Bahiti his sheet.

THOMAS

How have I done?

BAHITI

Well, what do you think?

THOMAS

All B's and one A.

BAHITI

You believe in miracles.

THOMAS

Absolutely.

Mr Bahiti looks through the papers, with growing amazement.

BAHITI

Are these yours?

Thomas nods.

BAHITI (CONT'D)

B, another B another B and an A.

THOMAS

You see. All B's and one A.

Mr Bahiti smiles at Thomas, who is already running out of the room.

173 INT. THOMAS'S SCHOOL - LOCKER ROOM -- DAY

173

Tom and Thomas give each other an ingenious clap on the hands.

TOM AND THOMAS

Touch Down!

They swap their jumpers again.

THOMAS

How did you remember all that boring stuff?.

TOM

It's the only thing that Institute is good for...(BEAT) My turn to drive home with your dad. Ok?

Thomas doesn't seem to be too happy about it.

TOM (CONT'D)

Come on, I'll tell you how to stand up to Bruce.

THOMAS

That easy?

TOM

It is. Feet apart, stand solid, like a giant. Then you say 'Yes'. Try it.

Thomas gives a giggle.

TOM (CONT'D)

Use your voice.

THOMAS

Yes!

TOM

Cool.

THOMAS

(smiles)

'Yes, rarrrr!.'

TOM

Grab him!

Tom grabs hold of Thomas.

THOMAS

Ouch!

TOM

He can't move a muscle this way.  
See!

THOMAS

Ouch. It hurts!

TOM

It's meant to!

THOMAS

I don't think I can do it. I'm not  
a giant.

TOM

You are if you think you are.

Thomas doesn't feel like it, he shakes his head.

TOM (CONT'D)

You don't stand up to him  
everybody's gonna bully you.

They hear footsteps and keep silent.

Tom and Thomas swap their clothes. Thomas gives his necklace  
with the pendant as well.

THOMAS

(whispering)

Don't forget to say 'Dad' to my  
father, will you. He suspects  
something, I know.

TOM

(whispering)

I've never said 'Dad' to no one and  
I ain't starting now. Got it?

THOMAS

Well as long as you don't say 'Sir'  
then.

(Tom nods.)

He'll pick you up at the crossroads  
in a minute. You know where it is?  
Behind the bike shed.

Tom nods.

Thomas wants to go outside.

TOM

Don't go near that Institute, you hear. Not on your own.

Thomas nods.

174 EXT. THOMAS'S SCHOOL - BIKE SHED -- DAY

174

Thomas gets his bike. He looks around him nervously. A bit further on, some children leave the bike shed.

Thomas goes to leave through the opening in the fence, when he sees Bruce with Harold and some friends coming along. This time they block his road.

Bruce steps out of the group.

BRUCE

Ah, ready to die.

Thomas fixes his gaze on him.

BRUCE (CONT'D)

Well are you? Little orphan boy.

Thomas looks at him, totally blank.

HAROLD

He has lost his tongue again.

Thomas stares at him.

TOM (O.S.)

(only in Thomas's  
imagination)

You've got to use your voice.

THOMAS

(quite nervous)

Well?

BRUCE

It speaks.

Thomas sets his feet apart.

THOMAS

(with more confidence)

Yeah, what do you want?

BRUCE

I want you.. which is more than your parents did.

THOMAS

What's that got to do with you?

Bruce comes closer.

BRUCE

I've got both my parents, pea  
brain.

The others start to laugh..

THOMAS

Well who's the lucky one?

BRUCE

Must be me...

THOMAS

Fine.

BRUCE

What do I smell? I smell a mutant,  
a little creepy creature that lives  
in the sewer and the only thing it  
can do is peep and spread diseases.

THOMAS

Sounds fascinating.

BRUCE

Oh no. That's annoying. You're  
worse than a mutant... you go  
crying to Mr Bahiti...

THOMAS

Well, I was in pain but not because  
of you. I hadn't the time to  
explain to Mr Bahiti. I'm sorry.

Bruce looks at him, exchanges glances with his friends. Is  
he nuts or what?

Harols walks up to Thomas.

HAROLD

You think we'll let you go, don't  
you?

THOMAS

Well, I wouldn't waste my time.

Bruce looks at Thomas, who looks him straight in the eyes.

THOMAS (CONT'D)

You can borrow my space suit if you want.

Bruce starts to laugh.

BRUCE

You hear that? What do you take me for? A lame brain?

Bruce walks closer to Thomas, looks him in the eyes.

Thomas doesn't back off. He returns Bruce's look.

THOMAS

You look quite sane to me.

Bruce grabs Thomas's collar. Thomas doesn't seem to be afraid.

After a beat Bruce pushes Thomas away.

BRUCE

Like you said. I'm not going to waste my time on creatures like you.

Bruce spits on the ground, in front of Thomas. Then he walks away.

HAROLD

Hey?

BRUCE

If you wanna waste your time go ahead.

Harold hesitates a moment, then spits on the ground also.

HAROLD

Yeah pea brain.

Harold and the others follow Bruce who walks on.

Thomas sighs, smiles and then picks up his bike.

THE CAMERA MOVES TO A CRACK BETWEEN THE BOARDS. We find out that Tom has witnessed the whole scene.

TOM

(amazed)

No sweat, without moving a muscle.

175 EXT. THOMAS'S SCHOOL - BACK ENTRANCE -- DAY 175

Paul, in his car, looks at Tom, who comes walking up to the car with a grin on his face.

176 INT. PAUL'S CAR / THOMAS'S SCHOOL BACK ENTRANCE -- DAY 176

Tom gets into the car and sits down beside Paul.

PAUL

And?

TOM

All B's and one A.

PAUL

You're joking.

TOM

I aint, honest. You know what? I can change gears too.

PAUL

You can do everything now, can you?

TOM

Yeah!

PAUL

(looks at him)

Well, It's a great day. Come on, show me.

TOM

Touch down!

Paul shakes his head. Tom changes into first gear. The car moves off.

177 EXT. THOMAS'S SCHOOL - FRONT ENTRANCE -- DAY 177

Thomas comes cycling across the school yard, singing a song. He swerves effortlessly and rides into the street. Suddenly, his way is blocked by a van standing crossways in the street.

Thomas looks into the van, right into the growling muzzle of Kevin's bulldog.

THOMAS

Oh no!



Thomas does not hesitate a second. He turns his bike round and rushes out of the street as fast as he can.

Kevin follows him in his car.

178 EXT. LONDON - OBSTRUCTED STREET (CHASE)-- DAY 178

Thomas drives in to a street that is obstructed. Kevin's van has to stop. He immediately opens the door and lets Bull out of the car.

Thomas looks around. He sees the dog closing in on him.

The dog tries to snap at Thomas's feet, which are pedaling the bike violently.

179 A/B 179

180 EXT. LONDON - SHOPPING STREET (BUSY) -- DAY 180

Thomas moves his bike among the shoppers and almost knocks over people carrying shopping bags.

The dog chases him and keeps growling at him.

181 EXT. LONDON - DEPARTMENT STORE -- DAY 181

Thomas suddenly turns off and rides into a department store.

182 INT. DEPARTMENT STORE - VARIOUS SPOTS -- DAY 182

Thomas zigzags his way between the racks.

The dog still chasing him.

They create enormous havoc.

A security guard gets his walkie talkie.

183 INT. DEPARTMENT STORE - STAIRCASE -- DAY 183

Thomas cycles down a staircase. People jump aside with fright.

The dog keeps chasing him, growling and barking all the time.

184 INT. DEPARTMENT STORE - CHRISTMAS TREE -- DAY 184

A man wants to stop Thomas on his bike.

Thomas is just about able to avoid him.

Thomas on his bike slips and falls. He glides straight towards a fully decorated Christmas tree.

Thomas's bike hits the lower end of the tree.

The tree begins to sway.

The dog comes running along.

The tree slowly begins to fall sideways.

People fly out in all directions.

The dog is determined and goes for Thomas who lies on the ground.

The tree comes crashing down over the dog. Christmas decorations scatter all around.

Thomas scrambles up, pulls his bike from under the tree, and rides off as fast as he can.

From under the fallen tree comes Bull's barking.

185 EXT. LONDON - DEPARTMENT STORE BACK ENTRANCE -- DAY 185

Thomas comes out of the department store. He looks back.

Everything seems quiet.

All of a sudden, a police car dashes towards him from a side-street. It forces Thomas onto the kerb. Thomas wants to turn round, but he sees Kevin's van approaching on the other side of the street.

186 INT. KEVIN'S VAN -- DAY 186

From a distance, Kevin looks at the Police Officers walking towards Thomas then taking him with them.

Kevin hears a whining sound outside the car. He opens the door and the dog jumps in. There are pine needles all over the dog's body.

KEVIN

You good-for-nothing mutt! I'll  
have you put down.

The dog hides on the floor, still whining.

187 EXT. LONDON - STREET THOMAS'S HOME -- DAY

187

Tom stands still and gazes down the street with a tense  
expression on his face.

Paul is just about to enter the house with a christmas tree  
when, Celia comes out with her bike.

PAUL

Oh hi.

CELIA

Hi.  
(looking at Tom)  
Everything alright?

Paul gestures he doesn't know.

PAUL

(puts an arm around him)  
Hey?

Tom seems to wake up, he avoids Paul's arm.

Paul and Celia exchange a glance.

PAUL (CONT'D)

(to Celia)  
Oh yes.. uhm, I wanted to ask you  
something. How shall I put it...

CELIA

Yes?

PAUL

Umm..

Celia smiles.

PAUL (CONT'D)

Do we ever wake you up? I mean do  
we make too much noise?

CELIA

Not at all. And besides, I'll be  
away for awhile. So you can do  
whatever you want.

PAUL

Away?

CELIA

Yeah, there are some extra flights scheduled for to-night.

PAUL

Oh... well ... um...I hope your take-off and err... landing are good... and the middle bit.. whatever you do with that plane...

She smiles and gets on her bike. When she passes Tom she stops and bends to him.

CELIA

Still dreaming about your trip to Mars?

TOM

I wish we were there now.

CELIA

It's much nicer here.

TOM

How come?!

CELIA

No atmosphere. By the way you can come with me on a flight sometime, if you want.

Tom nods absent-mindedly.

Celia cycles off.

188 EXT. INSTITUTE - MAIN ENTRANCE -- DUSK 188

Thomas is in a police car. He looks very unhappy.

The police car drives onto the Institute COURTYARD.

189 EXT. INSTITUTE - MAIN ENTRANCE GATE -- DUSK 189

Outside the gate Kevin's van pulls up.

Kevin looks at the Institute from his van. He sees Thomas tries to free himself, but he is not strong enough. He is being taken into the building.

190 INT. THOMAS'S HOME - OPEN KITCHEN -- EVENING

190

Paul is on the telephone. He looks at Tom, who stands in front of the window and looks outside, he's worried.

PAUL

You haven't lied to me, have you?

TOM

About what?

PAUL

About your marks.

TOM

No.

191 INT. MISS TROMP'S OFFICE -- EVENING

191

A telephone rings and Miss Tromp answers it.

MISS TROMP

(into the receiver)

Welfare, Miss Tromp speaking. Ah Mr Sheppard. Yes, no, I was just about to go home. No, go ahead. Yes, Thomas..

(takes Thomas's file and writes down the marks)

Another B? Oh that's wonderful. How on earth did he do that? Congratulate him for me. Well, you can always decide later on. Ok. Keep me posted. Bye.

She puts down the receiver. A COLLEAGUE puts a file on Miss Tromp's desk, and takes a look at Thomas's photo.

COLLEAGUE

Ah you've got a more recent one. I should ask for a copy.

(puts the photo back)

All these children running away, it makes you wonder.

MISS TROMP

What are you talking about?

COLLEAGUE

(points at Thomas's photo)

He's not the first boy who has disappeared from that Institute.

MISS TROMP

This boy hasn't disappeared and he doesn't live in a Institute.

The Colleague takes a better look at Thomas's picture.

COLLEAGUE

This is Tom Wells, isn't it?

The Colleague takes a photograph of Tom out of her own dossier and holds it next to Thomas's picture.

MISS TROMP

(looks at Tom's photo)  
Who is this?

COLLEAGUE

Well, Tom Wells, of course. He was reported missing yesterday.

Miss Tromp takes a better look at the two pictures.

MISS TROMP

This is bizarre, very bizarre.

COLLEAGUE

That's what I said. You wonder what goes on at that Institute.

192

INT. INSTITUTE - MR BANCROFT'S OFFICE -- NIGHT

192

Thomas is taken into Mr Bancroft's office. Mr Bancroft looks up at Thomas who enters the room with two police officers.

BANCROFT

Ahh.. There you are, Tom. We were scared witless.

OFFICER I

The boy says he doesn't live here.

BANCROFT

Children say all sorts of things don't they?

(bends over)

You'd better tell me what's bothering you, Tom, and why you're so keen on leaving this place.

(to the officer)

Thank you, officer.

OFFICER II

What shall we do with the bike?

BANCROFT  
Bike? The boys don't have bikes.

THOMAS  
I have!

BANCROFT  
(to Thomas)  
Where did you get it?

THOMAS  
My Dad gave it to me for my eighth birthday.

BANCROFT  
(to the officer)  
He's never seen his father.  
(to Thomas)  
If you've stolen that bike, you'd better come clean.  
(to the officer)  
These aren't his clothes either.

OFFICER II  
If it's stolen, we better take the bike with us then. You can keep the clothes till later.

The officer makes a few notes.

BANCROFT  
Thank you, officer. It's really a miracle that you found him.

OFFICER II  
Well, if they start screaming round department stores and knocking over Christmas trees, it's not very difficult.

The officer leaves the office. Thomas is about to say something when he sees Finch enter the room.

BANCROFT  
Ah Finch, there you are. You'll take care of our lost boy, won't you? And Finch, there is no need... You know what I mean.

Through the window we see Tom sitting at the table. Paul and Frederick are standing in front of a painting.

Tom looks anxious. There is a plate piled with food in front of him, but he has not touched any of it.

PAUL

(to Tom)

Come over here. I want to know what you think.

Tom gets up and walks over to the painting.

THE CAMERA TURNS to the painting and we see that Paul has done a beautifully executed painting of Celia.

She really looks very happy and strong.

PAUL (CONT'D)

(to Tom)

And?

TOM

It's Celia!

He walks back to the table. Paul looks at him somewhat puzzled.

FREDERICK

It is smashing! I thought you were doing a series of nudes, but I must say she's also stunning with her clothes on. Ten more like this and you'll have an exhibition at the National Portrait Gallery.

Frederick gets his coat.

FREDERICK (CONT'D)

Well, I gotta run.

(to Tom)

Have a nice meal.

(to Paul)

I'll call you.. Ciao..

Paul escorts Frederick to the door.

Tom stirs his food, uninterested.

Paul walks to another painting and takes away the sheet that covered it.

PAUL

Hey, come here. That was not all.

Tom looks at the picture of Laura. It looks finished.



TOM  
She looks happy.

PAUL  
Yes exactly. I finally did it.  
It's really her, isn't it?

Tom makes a vague gesture.

PAUL (CONT'D)  
Thomas, is anything the matter?

Tom shakes his head.

PAUL (CONT'D)  
Is it because I painted Celia?

Tom does not understand what Paul means. He shakes his head.

194 INT. INSTITUTE - CORRIDOR TO BASEMENT -- NIGHT 194

Thomas and Finch are walking down the corridor. Suddenly Thomas stands still. He puts his feet apart.

Finch want to push him further but Thomas resists.

THOMAS  
Get your hands off me.

Thomas pushes Finch away so that Finch loses his balance and almost falls.

Thomas manages to run back and goes up the stairs again.

195 INT. INSTITUTE - CORRIDOR NEAR BASEMENT -- NIGHT 195

Thomas runs down the corridor. Finch is cursing in the distance. Thomas disappears into a side passage.

196 A/B 196

197 INT. INSTITUTE - MAIN ENTRANCE -- NIGHT 197

Thomas hears Finch coming nearer. He runs up the stairs.

198 INT. INSTITUTE - MAIN ENTRANCE STAIRS -- NIGHT 198

Thomas comes up the stairs he shoots into the corridor to Mr Bancroft's office.

199 THE CAMERA CRANES DOWN

199

Downstairs comes Finch walking into the corridor. He doesn't know where Thomas has gone to.

200 INT. INSTITUTE - MR BANCROFT'S OFFICE -- NIGHT

200

Thomas hides under a table. He hears someone walking in his direction. It is Mr Bancroft, who is making a cordless phone call. He enters the room carrying a box containing files.

BANCROFT

(into the phone)

Yes, I've got Tom's stuff here.

(opens the box)

No, nothing. No. It's very strange, yes. You're saying the boys are look-alikes...

From his hiding place under the table, Thomas can see Mr Bancroft's hands. He is frantically examining the papers.

BANCROFT (CONT'D)

No, there's no birth certificate, no, just the clothes he wore when he was brought here, yes. Not much, his mother? She was an alcoholic, no fixed abode, died a long time ago. We don't even know Tom's birthplace.

Mr Bancroft has found an envelope. He looks at it. We can read what is written on it: FOR TOM.

201 INT. MISS TROMP'S OFFICE CORRIDOR -- NIGHT

201

All the other offices are empty. Through the window in the corridor we see Miss Tromp sitting behind her desk.

Miss Tromp is on the telephone.

MISS TROMP

So you've never heard about Tom having a twin brother?

202 INT. INSTITUTE - MR BANCROFT'S OFFICE -- NIGHT

202

BANCROFT

A twin brother you say? Never. I'm afraid I can't help you more, Miss Tromp. But please, keep me posted, won't you? Good-bye.

Thomas sees that Mr Bancroft is trembling. He puts the cordless phone on the table and opens the envelope.

Mr Bancroft takes a letter and a bracelet from the envelope.

Thomas immediately recognises the pendant attached to the bracelet. He stares in utter amazement at the half of the Yin & Yang sign that Mr Bancroft holds in his hands.

Mr Bancroft slips the pendant through his fingers while reading the letter.

Thomas sees that the name TOM is engraved on the back of the pendant.

Mr Bancroft gets up. And then to Thomas's surprise, Mr Bancroft throws the pendant and the letter into the fireplace. He leaves the room.

Thomas dashes out from under the table and runs up to the fireplace.

He tries to get the letter and pendant when he notices that the fireplace is on gas. He shuts off the gas.

The fire goes out. Thomas extinguishes the burning letter. Still half of it is intact. He picks it out, together with the pendant.

He hears Mr Bancroft coming back. He sees the mobile phone on the desk. He grabs the mobile and hurries out of the room.

203 INT. INSTITUTE - CORRIDOR DINING HALL -- NIGHT

203

Thomas doesn't know his way around the Institute. He looks into the dining room.

There are children inside.

Someone grabs hold of him.

FINCH

Gotcha!

204 INT. INSTITUTE - BASEMENT -- NIGHT

204

Thomas falls onto the floor of the cellar. Finch keeps him in check and ties his hands.

FINCH

You're going on a journey you'll enjoy. I'm sure.

Finch takes a syringe out of a small cupboard. His hands are shaking when he fills it with a liquid.

Thomas looks afraid as he tries to back off.

Finch comes up to Thomas with the syringe.

FINCH (CONT'D)

This is how I like you rats...

205 INT. THOMAS'S HOME - OPEN KITCHEN -- NIGHT

205

Tom starts back.

TOM

(he looks at his arm anxiously)

No! No!

Paul tries to calm him down.

TOM (CONT'D)

Ow, it stings!

PAUL

(looks at Tom's arm)

What stings?

Tom looks at Paul helplessly. He calms down a bit.

PAUL (CONT'D)

Is it gone?

Tom gets up.

PAUL (CONT'D)

Thomas, come over here.

Tom backs away from him.

TOM

I... ain't Thomas.

PAUL  
Thomas, please.

TOM  
No, really, really it's true. I'm  
Tom. Thomas is at the Institute.  
They think he's me.

PAUL  
Thomas! Stop that! It's not funny.

TOM  
You've got to help him.

Pauls mobile rings. Paul hesitates, then answers it.

PAUL  
Yes?

206 INT. INSTITUTE - BASEMENT -- NIGHT 206

Thomas is alone in the basement, making a call with his  
mobile phone.

THOMAS  
(whispering)  
Dad?

207 INT. THOMAS'S HOME - OPEN KITCHEN -- NIGHT 207

Paul has answered the phone. He frowns.

PAUL  
Who is this?

Tom stands beside him, looks at him.

PAUL (CONT'D)  
Hello!

208 INT. INSTITUTE - BASEMENT -- NIGHT 208

Thomas anxiously looks at the door.

THOMAS  
(whispering)  
Dad, they think I'm Tom. They've  
locked me in the cellar.

209 INT. THOMAS'S HOME - OPEN KITCHEN -- NIGHT

209

Paul stares at Tom with a worried look on his face.

TOM  
Is that Thomas?

PAUL  
Who am I talking to?

THOMAS  
(from the Institute)  
It's Thomas!

PAUL  
Yeah, very funny. Thomas is  
standing in front of me.

THOMAS  
(from the Institute)  
No. Dad it's me.

TOM  
Where is he?

PAUL  
This isn't clever!  
(into the phone)  
And you, young man, if you think  
this is funny, you're wrong.

He wants to put the receiver on the cradle, but Tom snatches it from him.

TOM  
Thomas! Thomas!

210 INT. INSTITUTE - BASEMENT -- NIGHT

210

The phone falls to the ground. Thomas tries to pick it up again but seems to be losing his consciousness.

211 INT. THOMAS'S HOME - OPEN KITCHEN -- NIGHT

211

Tom looks at Paul helplessly.

TOM  
He is at the Institute. We've got  
to get to him...

Tom turns round, pulls up his sweater and shows Paul the scars.

TOM (CONT'D)  
Now, do you believe me?

PAUL  
What's that? How did you get  
those?

He walks up to Tom with a worried look on his face and  
examines the scars on his back.

TOM  
I got whipped by Finch at the  
Institute.

PAUL  
I got whipped by Finch at the  
Institute? What Institute? Thomas,  
are you alright? I'm going to call  
a doctor!

TOM  
No, no...

Paul picks up the phone, wants to call a doctor.

Tom looks about him, looking stunned. Then he runs out of the  
kitchen.

PAUL  
I'll be...!

212 INT. INSTITUTE - BASEMENT -- NIGHT 212

From Thomas's POV we see Finch pick up the mobile phone. He  
looks at it, and checks whether Thomas is asleep. Kevin  
appears in the doorway. Finch puts the phone away.

KEVIN  
Ready?

Finch nods.

213 OMITTED 213

214 EXT. LONDON - STREET THOMAS'S HOME -- NIGHT 214

Tom comes outside with Celia's bike. He rides away as fast  
as he can, although the bike is a little too big for him.  
Laika follows Tom.

A moment later Paul and Laika come out. He sees Tom cycling away. Paul runs to his car and gets in.

215 INT. INSTITUTE - BASEMENT -- NIGHT 215

Kevin and Finch prepare Thomas for the trip. They put tape over his mouth.

216 OMITTED 216

217 INT. PAUL'S CAR -- NIGHT 217

Paul is driving along the street. He looks at Tom racing through the traffic.

PAUL  
Not so fast.

218 EXT. STREET TRAFFIC-LIGHT -- NIGHT 218

A traffic light turns red. Paul has to stop behind a line of cars in front of the lights.

He sees Tom disappear.

219 NEW A AND B SCENES 219

220 INT. INSTITUTE - FINCH'S WORKROOM -- NIGHT 220

Bancroft enters Finch's workroom. He looks nervously around. He is apparently looking for Finch. He leaves the room.

221 INT. INSTITUTE - CORRIDOR -- NIGHT 221

Bancroft sees Ms Hogan with some children.

BANCROFT  
Ms Hogan, have you seen Mr Finch?

Ms Hogan looks worriedly at the panting Bancroft.

MISS HOGAN  
Not for the last hour. Is anything wrong?



BANCROFT

No, no. Everything's fine.... just fine.

Bancroft hurries down the corridor.

222 INT. INSTITUTE - BASEMENT -- NIGHT 222

CLOSE UP of Thomas, who is being wrapped in a blanket. It is the same blanket we saw at the beginning of the movie

223 A/B 223

224 EXT. INSTITUTE - SIDE STREET -- NIGHT 224

Driving his car slowly through a street, Paul is searching for Tom.

Suddenly he sees Laika in a side-street.

225 EXT. INSTITUTE - SIDE STREET 02 -- NIGHT 225

Laika is standing in front of the wall of the Institute. THE CAMERA CRANES OVER THE WALL

226 EXT. INSTITUTE - BASEMENT AREA -- NIGHT 226

And we see Tom sneak through the basement area.

He walks to the back of the Institute and sees Kevin's van parked among the rubbish bins.

Just as he wants to sneak to the stone near the back door, the door opens and Finch and Kevin appear. They carry the blanket with Thomas in it to the van.

TOM

Oh no!

227 EXT. INSTITUTE - SIDE STREET 02 -- NIGHT 227

Paul parks the car and gets out. He walks to Laika, who is still standing in front of the wall of the Institute. Celia's bike lies on the ground.

PAUL

(picks up the bike)

Laika, where is he?

Laika starts to walks away. Paul follows him.

228 EXT. INSTITUTE - BASEMENT AREA -- NIGHT 228

CLOSE SHOT of the back door of Kevin's van being closed.

229 EXT. INSTITUTE - MAIN ENTRANCE GATE -- NIGHT 229

Paul walks to the gate and looks at the Institute.

PAUL

Is he in here?

Paul wants to press the bell, but Laika jumps against the gate. As a result of which it opens. Laika is smelling something and immediately runs into the garden. He isn't exactly heading for the main entrance. Paul follows him.

230 EXT. INSTITUTE - BASEMENT AREA -- NIGHT 230

Paul arrives at the back of the Institute where the entrance to the basement is.

The van is gone.

Laika searches and goes to the basement door. He scratches at it.

Paul walks up to him and tries to open the door, when all of a sudden, there is a shadow behind him. He turns round with a start.

Finch stands behind him. A voice sounds in the dark.

BANCROFT

Anything the matter, Finch?

FINCH

A burglar. Sir.

Suddenly, Laika disappears among the rubbish bins, barking fiercely.

PAUL

Laika!

Paul wants to run after Laika, but Finch stands in his way.

FINCH

Stay here!

PAUL

Let me go! I'm looking for my son.

Paul tries to see where Laika has got to, but the dog is already out of sight.

BANCROFT

You're looking for your son?

PAUL

Yes. He should be here somewhere.

Mr Bancroft gives Finch a sign.

Finch hesitates, but when he meets Bancroft's eyes, he reluctantly lets go of Paul.

BANCROFT

(to Paul)

Please, follow me, Sir.

231 A/B 231

232 EXT. LONDON - STREET 2 -- NIGHT 232

Kevin's car is racing down the street at full speed.

233 INT. KEVIN'S VAN / STREET 2 -- NIGHT 233

INSIDE we see that Tom has managed to get in the back of the van. He looks into the street and softly bangs the window.

TOM

Laika, here. Laika here.

234 EXT. LONDON - STREET 2 -- NIGHT 234

TOM's POV from the van. Laika is searching. He stops short, does not understand where to go. The van drives away from him.

235 INT. INSTITUTE - MR BANCROFT'S OFFICE -- NIGHT 235

Mr Bancroft shows Paul into his office.

BANCROFT

So you think your son is here on our premises?

PAUL

Yes. I think he's climbed over the wall, into your garden.

BANCROFT

But Mr...?

PAUL

Sheppard.

BANCROFT

Mr Sheppard. Why should your son be interested in our garden?

PAUL

He...he was talking about an Institute and Tom...

BANCROFT

Tom? Your son's name is Thomas, isn't it?

PAUL

Well... yes... it's a bit complicated. Thomas has an active imagination, but...

Mr Bancroft smiles.

BANCROFT

They all have at that age. Listen, Mr Sheppard. I'd like to help you, but I've got my own pupils to think about. When we stage a search on our premises, it will create quite a stir, and your son may well have gone home ages ago.

Finch enters the room.

Paul gets an idea.

He gets out his mobile and dials a number.

BANCROFT (CONT'D)

By the way. What does your son look like?

Paul gets his wallet, takes out a photo of Thomas. He hands the photo to Mr Bancroft.

Mr Bancroft looks at the photo, screws up his eyes.

He shows the photo to Finch. Finch looks at Paul with a quick glance.

Suddenly, Paul hears a mobile phone ringing. It turns out that the ringing comes from Finch's direction. Finch gets the mobile out of his pocket

PAUL

What did I tell you! I'm calling the number Thomas called from.

BANCROFT

My dear Finch. Where did you get that phone?

PAUL

You know where my son is?

Finch shakes his head.

PAUL (CONT'D)

(points at phone)

But where did you get that?

FINCH

Found it.

Finch hesitates for a moment and then walks to the door.

FINCH (CONT'D)

I'll show you.

When Paul has turned his back on Finch. Finch and Mr Bancroft exchange glances.

236 INT. THOMAS'S HOME - FRONT DOOR CELIA'S FLAT -- NIGHT 236

Celia comes out of her flat. She carries her pilot suitcase and helmet and wears a heavy leather suit. She goes down the stairs.

237 INT. THOMAS'S HOME - STAIRCASE DOWNSTAIRS -- NIGHT 237

Celia comes down the stairs and walks to the entrance hall. She is almost there when she suddenly stands still.

She comes back into the staircase and looks at the empty spot where her bike used to be.

CELIA

Stolen? Great!

She slams the door shut, furiously.

238 EXT. MOTOR WAY -- NIGHT 238

Kevin's van is dashing across the deserted motor way.

239 INT. KEVIN'S VAN -- NIGHT 239

CLOSE UP of the letters: HANDLE WITH CARE - ANIMAL TRANSPORT.

Tom is forcing the lock of the animal container. He looks up at Kevin.

Behind a glass window Kevin can be seen. Kevin takes a gulp from a can of beer. The dog sits beside him.

Tom opens the animal box and gets in.

240 INT. ANIMAL CONTAINER -- NIGHT 240

It is dark in the box, with the exception of the light shining through the small air vents.

Tom carefully takes off the tape that is over Thomas's mouth. He gives him a good shake.

TOM

Thomas wake up..., Thomas... you have to wake up!

But Thomas is so fast asleep that he does not respond.

Tom tries to remove the ties from Thomas's hands and feet.

241 EXT. INSTITUTE - SIDE STREET 01 -- NIGHT 241

Finch points to some shrubs growing by the roadside.

FINCH

Here.

Paul, Mr Bancroft and Finch are standing in the street outside the wall of the Institute.

BANCROFT

What made you think your son has climbed over our wall, Mr Sheppard?

PAUL  
Because of the bike. It was lying  
against your wall.

Mr Bancroft smiles.

BANCROFT  
I promise you: as soon as we see  
your son, we'll get in touch.

He hands the photo back to Paul.

BANCROFT (CONT'D)  
(to Paul)  
Nice boy, Mr Sheppard.

Paul takes the photo.

BANCROFT (CONT'D)  
Come on, Finch. We must get back to  
the children...

Paul looks at Mr Bancroft and Finch. All of a sudden, Laika  
comes running into the street. He runs at Finch in a fury  
and starts barking.

Finch suddenly savagely kicks Laika.

FINCH  
Get lost, you rotten mutt.

PAUL  
Laika, come here!

Laika doesn't allow himself to be brushed off.

BANCROFT  
(to Finch)  
Take it easy Finch.  
(to Paul)  
You'd better keep that dog under  
control or I'll have to call the  
Police.

PAUL  
Laika! Cut it out!

Laika now stops and walks up to Paul. He sits beside him,  
whimpering.

Finch looks daggers at the dog.

BANCROFT  
Finch! Come on.

PAUL  
 (strokes Laika on the  
 head)  
 I don't trust them either, Laika.  
 Especially that Finch.  
 (takes his collar)  
 Come on.

242 EXT. INSTITUTE - SIDE STREET 02 -- NIGHT 242

Celia's bike pokes out of the boot while Paul lets Laika jump into the car. All of a sudden, he stops short.

PAUL  
 'Finch?.. Finch whipped me at the  
 Institute'. That's what Thomas  
 said. Didn't he?

Laika whimpers and wants to get out.

PAUL (CONT'D)  
 (stops Laika)  
 Ssssh, you stay here.

243 EXT. AIRPORT - TRANSPORT AREA -- NIGHT 243

It is busy around the airport. Lights are swirling all over the place.

We can read a sign saying INTERNATIONAL AIR TRANSPORT INCORPORATED.

Kevin's van approaches a barrier. Kevin shows his papers to a SECURITY GUARD and is allowed to pass.

244 EXT. AIRPORT - CONTAINER TERMINAL - HANGAR -- NIGHT 244

The CAMERA PANS to a hangar. In the distance a plane is landing. Kevin's van goes inside.

245 INT. HANGAR -- NIGHT 245

In the hangar there are boxes, cases, and lorries for animal transportation. Kevin parks his van among the boxes containing various animals.

Kevin makes for a glass office where the paperwork and veterinary business is carried out.

From the back of the van Tom peers at Kevin.



He sees Kevin talking to an ANIMAL HANDLER behind the counter. Kevin is given overalls. He puts them on.

Tom tries to drag Thomas out of the animal box. But Thomas resists in his sleep and begins to talk.

TOM

Ssshhh.

Thomas tosses and turns and makes lots of noise.

Now the bulldog in the front of the van starts to notice what is happening and barks and jumps against the windows.

Tom sees Kevin walking back to the van.

Tom tapes up Thomas's mouth as fast as he can.

KEVIN

(to the dog)

What's up this time, you useless beast.

Just in time before Kevin has reached the back of the van, Tom has jumped out and ducks among some big animal containers standing near.

To Kevin's surprise, he finds the door of the animal container open. He anxiously looks inside.

Inside Thomas is still fast asleep.

Tom hears a noise and turns around. Two black dark eyes of a big bull stare at him from behind bars.

246 EXT. INSTITUTE - BASEMENT AREA -- NIGHT 246

Paul comes sneaking to the basement. He looks through the window. It looks deserted. Paul sneaks inside.

247 INT. INSTITUTE - BASEMENT -- NIGHT 247

Paul cautiously comes into the basement. He sees the blankets, the ties and the medicine cupboard.

He is horror-stricken.

248 EXT. AIRPORT -- NIGHT 248

The airport is crowded at this hour. There are a lot of lights and traffic.

Celia rides her motorbike onto the road leading to the Airport. She follows the signs PARKING: PERSONNEL ONLY.

249 EXT. AIRPORT - CARPARK PERSONNEL -- NIGHT 249

Celia rides to the barrier and puts a card into a machine. The barrier opens. She rides in.

250 INT. HANGAR -- NIGHT 250

Kevin is fastening Thomas's container again. In the front of the van the bulldog is restless. Bull pushes against the door. It opens.

The dog gets out and starts sniffing about in search of Tom.

Tom realises the dog is coming nearer. He looks around and sees a big container. It has the words RAW MEAT on it.

251 A/B 251

252 EXT. INSTITUTE - BASEMENT AREA -- NIGHT 252

Finch enters the basement and THE CAMERA TURNS. In the garden Paul hides among the trees. He snaps his mobile open.

253 INT. INSTITUTE - BASEMENT -- NIGHT 253

Finch opens a safe with a key. He takes out a gun and some cartridges. He starts to load the gun.

FINCH  
(mumbling)  
They won't get me, not me they  
won't.

254 INT. HANGAR -- NIGHT 254

The dog bolts down the raw meat, while growling. Behind him Tom sneaks back amongst the animal containers to Kevin's van.

KEVIN (O.S.)  
(to the animal handler)  
Bull, come here! Where the hell is  
that dog!

ANIMAL HANDLER (O.S.)  
 You'd better hurry up. It's  
 loading time already.

Tom sees the syringe lying in a medicine bag that stands half open in the front of the car. He secretly takes out the syringe.

255 INT. HANGAR / KEVIN'S VAN -- NIGHT

255

Kevin and the animal handler pull the animal container with Thomas in it out of the van. They put it on a cart.

ANIMAL HANDLER  
 Has he got enough water?

KEVIN  
 Yeah, yeah, that's been taken care  
 of.

Kevin drives off on the cart with the animal container. Suddenly Kevin stops. He gets off and walks back to the van.

Kevin opens the front door of the van and takes out his medicine bag.

Tom sees Kevin getting on the cart again and driving off.

KEVIN (CONT'D)  
 (to the animal handler)  
 If you see Bull, put him in a cage,  
 will you?

ANIMAL HANDLER  
 (raises his hand)  
 Have a good trip!

Tom wants to follow Kevin, when he suddenly hears growling behind him. He tries to run away, but this time the dog attacks him.

ANGLE ON  
 Kevin, on his cart, stops, listens  
 and looks around.

KEVIN  
 Bull?

No reaction.

A beat.

Kevin drives off.

## ANGLE ON

The dog falls to the ground. The syringe sticks out of his neck. Tom sneaks away.

256 EXT. AIRPORT - PLATFORM / GATE -- NIGHT 256

There is a lot of movement at Heathrow, carts, planes and fuel tanks taxiing over the runway.

THE CAMERA PANS TO THE MAIN BUILDING. Through the window we see a group of airline officials walking to the gate.

A LOAD MASTER hurries to the group of airline officials. The men walk on while a woman stays. It is Celia. The load master asks for a signature. After signing Celia walks on to a BOEING that is waiting at the gate.

257 EXT. AIRPORT - PLATFORM -- NIGHT 257

Between two aircraft waiting for clearance for take-off we recognise Tom. He looks at Kevin in the distance.

Kevin is on the cart heading towards a plane. He is stopped by Security and shows his papers. The Security Guard casts a brief glance at the animal container and allows Kevin to pass.

Tom sees Kevin heading towards the cargo hold of the Boeing

258 258

Tom tries to get closer. When a cargo cart passes him, he clambers onto it.

259 EXT. INSTITUTE - SIDE STREET 01 -- NIGHT 259

A police car turns round the corner and drives slowly into the street of the Institute. Paul, who comes out of the shrubs, runs towards it. He really looks confused when he stops the car.

260 EXT. AIRPORT - PLATFORM / INT. BOEING 747 -- NIGHT 260

The cart stops. Tom is hiding on it. He sees he is close to the cargo hold of the Boeing 747.

Kevin is going into the hold with the animal container.

The lorry starts moving.

TOM  
About time.

But to his horror, the lorry is not going to the cargo hold but away from it.

TOM (CONT'D)  
Great!

While the cart moves away from the plane, THE CAMERA CRANES TO THE COCKPIT. Through the window we see Celia in the cockpit. She is seated behind the controls.

261 INT. BOEING 747 - COCKPIT -- NIGHT 261

Celia checks her instruments; her Co-pilot sits beside her, and the Flight Engineer behind her.

CELIA  
(talking to the tower)  
AT 555 gate Bravo seven,  
information alfa. Request clearance  
to (destination)... Nairobi

TOWER  
AT 555 cleared to Nairobi,  
departure runway 24. Squawk 3124,  
special code. Contact 121.7 for  
start-up and push-back.

Celia flicks some switches. She gets up to take off her jacket when her attention is caught by something that happens outside.

262 EXT. AIRPORT - PLATFORM / BOEING 747 -- NIGHT 262

From Celia's point of view, we see a figure running among some carts to the plane. There are shadows and lights around it so it is difficult to see. But then in a flash we clearly recognise Tom.

263 INT. BOEING 747 - COCKPIT -- NIGHT 263

Celia is still looking outside.

CELIA  
Did you see that?

CO-PILOT

What?

CELIA

I thought I saw a child running  
over the runway.

Celia thinks about it and then takes her coat. She leaves the cockpit.

264 A/B 264

265 EXT. AIRPORT - PLATFORM / BOEING 747 -- NIGHT 265

Tom runs to the cargo hold but the hatch is closing. He has to avoid the lights and hides behind the wheels of the BOEING

266 266

Tom looks up, into the wheel bay.

It looks as if you can climb into the plane from there.

In the background we see Celia talking to an AIRLINE OFFICIAL. Together they start to search the place.

When they reach the wheels, Celia climbs on one of them to have a closer look. She shines her torch into the wheel bay.

CELIA

(shouts)

Anybody there?

But from her point of view nothing is to be seen. She lowers herself again and walks off, with the airline official.

267 INT. BOEING 747 - WHEEL BAY -- NIGHT 267

THE CAMERA stays behind and MOVES THROUGH THE WHEEL BAY. We discover Tom. He hides among the cables.

268 EXT. INSTITUTE - MAIN ENTRANCE GATE -- NIGHT 268

Paul stands with two Police Officers at Gate of the Institute.

PAUL

Please ... There were syringes and ties in the basement.

POLICE OFFICER

Listen, Mr Sheppard. We can't just enter the premises without a warrant. We don't have the authority... The only thing we can do right now is ask if they've seen your son.

Paul gives the officer a desperate look.

Suddenly a gunshot is heard.

The officers opens the gate.

POLICE OFFICER (CONT'D)

(to Paul)

You stay here.

They run into the garden.

269 EXT. INSTITUTE - BASEMENT AREA -- NIGHT 269

The Police Officers and Paul come running around the Institute where everything seems pretty quiet.

Paul looks around. He sees that the door to the basement is open.

270 INT. BOEING 747 - WHEEL BAY -- NIGHT 270

The wheel bay is quite big, as big as a room. Below Tom on the ground he sees an aircraft tug stop near the wheels. The tug pushes the wheels of the Boeing so it begins to move back.

Tom holds on tightly.

He sees the wheels spinning.

He looks up, sees an air vent, and climbs to it. From there he looks into the plane.

271 THE CAMERA MOVES THROUGH THE AIR VENT AND ENTERS THE: 271

272 A/B 272

273 INT. BOEING 747 - CARGO HOLD -- NIGHT 273

The cargo hold of the plane is filled with big transport boxes.

INTERCOM

This is your purser speaking.  
Please prepare for take-off.

The ANIMAL HANDLERS and Kevin perform their final actions, check whether the water tanks have been filled, the locks work properly etc. They sit down.

From their seats they have a good view of their animals.

274 INT. BOEING 747 - WHEEL BAY -- NIGHT 274

Tom tries to open the grating, but it does not budge an inch.

275 A/B 275

276 INT. INSTITUTE - BASEMENT -- NIGHT 276

A police officer is inside the basement. Through the window we see the light of his torch.

277 EXT. INSTITUTE - BASEMENT AREA -- NIGHT 277

A group of boys come walking into the garden. Among them we recognise Pete and Simon.

Miss Hogan comes running after them.

MISS HOGAN

Boys, boys, what is this! Get inside immediately.

SIMON

We heard a gunshot. We wanna know what's going on.

MISS HOGAN

I'm sure it is none of your business.

Pete suddenly shrieks. He trembles and points at something.

PETE

Hey look! There's a corpse.



The Police officers and Paul come running to the place he is pointing at. They shine their torches in the direction, but nothing is to be seen.

Pete is secretly laughing. Paul sees it.

PAUL

Think you're funny?

MISS HOGAN

(to the Funny boy)

Pete, you'll be laughing on the other side of your face when I'm finished with you.

POLICE OFFICER

Excuse me Madam. Are you in charge of this Institute?

MISS HOGAN

No, no. Mr Bancroft is. Do you want me to call him?

The officer nods. Miss Hogan walks away.

Paul looks angrily at Pete, who is giggling.

278 EXT. AIRPORT - PLATFORM / BOEING 747 -- NIGHT 278

The tug pushes the Boeing away from the gate. When it reaches the tarmac, the Boeing starts to taxi in the direction of the runway.

279 A/B 279

280 INT. BOEING 747 - COCKPIT / RUNWAY -- NIGHT 280

Through the window in the cockpit we see the runway stretching out ahead of the plane.

Celia prepares for take-off, checks her meters and pulls switches.

A STEWARD puts a card in the cockpit.

STEWARD

Cabin is secure. Doors on automatic.

Celia takes a brief look at the card, then puts it with the other cards in a holder.

CELIA  
 (to the Tower)  
 Tower, here TA 555. Ready for take-  
 off. Runway 24.

TOWER  
 AT 555 Clear for take-off; Runway

Celia pushes the throttle forward and the roar of the engine gets louder.

281 EXT. BOEING 747 - RUNWAY -- NIGHT 281

The plane gathers speed.

282 INT. BOEING 747 - WHEEL BAY -- NIGHT 282

Tom looks down at the wheels. He sees the tarmac rolling away rapidly. The wheels leave the ground and the plane takes off. The runway is falling away at a fast pace.

283 EXT. BOEING 747 -- NIGHT 283

The Boeing climbs through the air. The undercarriage is retracted.

284 INT. BOEING 747 - WHEEL BAY -- NIGHT 284

To his horror, Tom sees the wheels moving towards him.

They come to a halt close to where he is sitting. The door closes beneath him and all is darkness. Except for a weak light from the cargo hold that shines through the vent.

285 INT. ANIMAL CONTAINER -- NIGHT 285

Thomas tosses and turns around in the animal transportation box.

286 EXT. INSTITUTE - BASEMENT AREA -- NIGHT 286

Miss Hogan comes walking back from the Institute, to the Police officers. It is obvious that she is telling them that she wasn't able to get in contact with Mr Bancroft.

PETE  
 (to Paul)  
 I know where he is.

Paul looks hopeful.

PETE (CONT'D)

Finch shot at him, you know. And forced himself into the car. He said Mr Bancroft had to take him with him.

POLICE OFFICER

Where to?

PETE

To the dogs of course.

Pete bursts out laughing.

PAUL

(angry)

My son has disappeared. Funny isn't it?

(softly so that nobody else hears it)

You know what? You could be next. They'll tie your hands too and take you somewhere... why not? It's a laugh, isn't it?

Paul angrily turns around and walks away.

PETE (OFF)

I really do know where they are.

Paul stops, slowly turns around and looks at Pete.

Pete isn't laughing anymore. He suddenly looks pretty shy.

287 INT. ANIMAL CONTAINER -- NIGHT 287

Thomas suddenly opens his eyes and listens. There is banging audible in the distance.

288 A/B 288

289 INT. BOEING 747 - CARGO HOLD -- NIGHT 289

In the cargo hold the banging is clearly audible.

The horse in the container next to the vent, starts neighing. It is kicking against the wall.

HORSE GROOM  
Hush, everything's fine.

The groom hears another bang coming from the animal container in which Thomas is kept.

HORSE GROOM (CONT'D)  
(to Kevin)  
That's yours... What is the matter with these animals?

Kevin looks up, annoyed.

290 INT. ANIMAL CONTAINER / CARGO HOLD -- NIGHT 290

Thomas looks around, dizzy. He shivers with cold. He can't talk because of the tape over his mouth.

KEVIN  
(in the cargo hold)  
You get to sleep or I'll finish you...

It looks as if Thomas dozes off again.

KEVIN (CONT'D)  
There's a good boy.

291 IN THE CARGO HOLD 291

The groom seems to hear something.

HORSE GROOM  
Shhht.. listen?

Everybody is quiet. The banging is clearly audible.

Everybody looks at the vent of the wheel bay. The banging gets louder. It is clear that somebody is in there.

Thomas, in his cage, and the horse in hers are getting more and more restless.

HORSE GROOM (CONT'D)  
We've got to make it stop or she'll cripple herself.

Kevin tries to open the vent, but he does not succeed.

292 INT. BOEING 747 - COCKPIT -- NIGHT 292

Celia is flying the Boeing. The Steward enters the cockpit.

STEWARD

We have a problem. One of the horses is going berserk. There are bangs coming from the wheel bay. Could one of you have a look? We can't open the vent.

CELIA

(to the Flight Engineer)  
You'd better have a look.

The Flight Engineer gets a key and leaves the cockpit, followed by the steward.

293 INT. BOEING 747 - WHEEL BAY -- NIGHT 293

The cables in the wheel bay are all iced up. Tom, who is lying among the cables, shivers with cold. He bangs on the wall with all the force he can muster.

TOM

(a weak voice)  
Help!

294 INT. BOEING 747 - CARGO HOLD -- NIGHT 294

The groom looks at the vent.

HORSE GROOM

Sometimes refugees try to flee their country this way.

KEVIN

Yeah and freeze to death.

The Flight Engineer enters, the horse groom walks to the vent.

HORSE GROOM

(to the Flight Engineer)  
The banging suddenly stopped.

The Flight Engineer opens the vent with a key. He peers through the vent into the wheel bay.

FLIGHT ENGINEER

Hello! Anyone there?

The banging starts again, but it sounds weak.

FLIGHT ENGINEER (CONT'D)

Hello!

It is quiet again.

FLIGHT ENGINEER (CONT'D)

Hello? Anyone there?

Thomas in his container suddenly starts to make a lot of noise.

Everybody looks at his container.

KEVIN

Don't worry. I'll take care of him.

The Flight Engineer closes the vent.

Kevin starts to search for the syringe in his medicine bag. When he realizes it isn't there the search gets more frantic.

295 INT. BOEING 747 - WHEEL BAY -- NIGHT 295

In the wheel bay, Tom is lying motionless.

296 EXT. AIRPORT -- NIGHT 296

A car is approaching. When it comes closer, we recognise Mr Bancroft and Finch inside. The car enters a car park.

297 INT. AIRPORT - CARPARK -- NIGHT 297

Mr Bancroft parks the car.

298 INT. AIRPORT - CARPARK - MR BANCROFT'S CAR -- NIGHT 298

BANCROFT

I should never have joined this  
ludicrous business.

FINCH

The money was easy, wasn't it?

Mr Bancroft looks daggers at him. He takes some money out his suitcase to put it in his wallet. Finch looks at it, realises he hasn't any.

MR BANCROFT

This is where our mutual journey ends. It was a pleasure, I must say.

FINCH

I didn't bring any money.

BANCROFT

Well that's what I call stupid.

Finch looks daggered at him. He starts to play with his gun. Mr Bancroft takes his suitcase and wants to get out, when Finch suddenly holds the gun in front of his face.

FINCH

And I know how to use it, you may have noticed.

Mr Bancroft hesitates, but then opens his suitcase and takes out a wad of bank notes.

BANCROFT

(hands Finch the money)  
Here you are.

FINCH

(looks at it)  
Don't think so.

Finch playfully points the gun at Mr Bancroft. Mr Bancroft takes another wad out of the suitcase, then locks it.

Finch still plays with the gun.

BANCROFT

You're not exactly in the right spot to play with guns, you know.

Mr Bancroft gets out. Finch follows him with his eyes and then looks into the dark deserted garage. It is clear that he isn't comfortable.

299 INT. BOEING 747 - WHEEL BAY -- NIGHT 299

Tom is lying among the cables. His eyes are closed.

300 INT. BOEING 747 - COCKPIT -- NIGHT 300

Celia looks at her meters. The meter indicates that the plane has almost reached 3000 feet.

CELIA

It's already minus six inside that wheel bay.

CO-PILOT

Um, let me see. The temperature drops by two degrees every one thousand feet... so that's minus six, Why?

CELIA

I'm sure I saw that boy running, and now they hear banging.

CO-PILOT

Probably a loose cable.

The Flight Engineer takes his seat in the cockpit again.

CELIA

Found anything?

FLIGHT ENGINEER

I could hear a soft bang or two and then it was quiet again.

CO-PILOT

(to Celia)

You think someone is in there!

CELIA

It's just this strange feeling.

CO-PILOT

Why would anyone want to escape from England?

Celia thinks about it.

CO-PILOT (CONT'D)

I mean why?

He exchanges a glance with the Flight Engineer.

CO-PILOT (CONT'D)

(to Celia)

Hey, do you know where you should check out for dinner some time?

CELIA

(absent-mindedly)

No.



CO-PILOT

There is an Asian restaurant, very modern, kind of fusion stuff. It's in the middle of Soho.

CELIA

We're going back!

CO-PILOT

For dinner!

CELIA

I'm not taking the risk.  
(gets the radiotelephone.)  
AT 555 request vectors for immediate return to your field.

CO-PILOT

They'll love this at head office!

The Flight Engineer and co-pilot look at Celia as if she has gone out of her mind.

TOWER

AT 555 London radar understood. Heading 270 degrees. You will meet some bad weather on your way. We'll try to minimise the inconvenience.

CO-PILOT

If it turns out to be a cable, they'll fire you on the spot!

CELIA

Better than a dead body rolling out of the wheel bay.

301 INT. BOEING 747 - CABIN - DIFFERENT SPOTS -- NIGHT 301

Celia's voice can be heard through the speakers.

CELIA (O.S.)

This is your captain speaking. Due to unexpected circumstances, we're returning to Heathrow.

The passengers are looking at each other in surprise.

302 A/B

302

303 INT. BOEING 747 - CARGO HOLD -- NIGHT

303

CELIA (O.S.)

There's no need to be alarmed. We may meet with some turbulence, so please remain seated and fasten your seat belts.

Kevin looks alarmed.

KEVIN

Damn it!

304 INT. ANIMAL CONTAINER -- NIGHT

304

Thomas gets restless in his cage.

KEVIN

(tries to look relaxed when he speaks to the groom)

I've forgotten my anaesthetics. Could I...?

HORSE GROOM

As long as you don't finish it.

KEVIN

Thanks.

Kevin takes an anaesthetics pistol out of the medicine bag, and starts to fill it.

HORSE GROOM

Not that one. That's enough to kill an elephant.

The groom gives Kevin an ampoule with the correct anaesthetic.

HORSE GROOM (CONT'D)

Here; 50 ml will do.

Kevin unwillingly puts the anaesthetics pistol back in the bag.

305 INT. AIRPORT - PASSENGERS TERMINAL -- NIGHT

305

Finch walks among the passengers in the passenger terminal. He looks out of place among the tourist and business people.

When he looks around, it seems as if there are Security and Police Officers everywhere.

Finch hides his gun further under his jacket. He joins a small queue in front of a Ticket Office.

306 EXT. BOEING 747 -- NIGHT 306

The Boeing is flying through turbulence.

307 A/B 307

308 INT. BOEING 747 - CARGO HOLD -- NIGHT 308

The plane is shaking. Everybody grabs their seats.

Kevin secretly grabs the anaesthetic pistol and tries to fill it when an airline official approaches him.

AIRLINE OFFICIAL

(to Kevin)

You'd better sit down now, sir.  
We're about to land.

KEVIN

Out of the way, you idiot. You're  
upsetting the animal.

There is too much turbulence to stand safely.

AIRLINE OFFICIAL

Sir!

Kevin curses. He puts the anaesthetic pistol under his jacket and takes his seat next to the Horse Groom. The Horse Groom is talking to another animal handler.

HORSE GROOM

My brother told me, you know.

ANIMAL HANDLER

What?

HORSE GROOM

They smuggle those young kids to a  
place in Africa and then sell them  
to rich families all over the  
world, for adoption.

ANIMAL HANDLER

Come on...

## HORSE GROOM

Young healthy European kids are worth a fortune, they say.

Kevin tries not to react.

309 INT. ANIMAL CONTAINER 309

Inside the container Thomas wants to free himself. He is breathing heavily.

310 INT. BOEING 747 - WHEEL BAY -- NIGHT 310

Tom is slumped among the cables. He is shaking because of the turbulence.

311 A/B 311

312 INT. AIRPORT - PASSENGERS TERMINAL -- NIGHT 312

Paul walks through the passenger terminal with some Police Officers. They look around, at passengers. Now and then Paul points at someone but when the person turns around, he or she turns out to be an ordinary passenger.

And then Paul discovers Finch on the other side of the hall.

Finch is completely lost and afraid. He looks around, not knowing where to go. Suddenly he sees Paul and the officers.

He immediately points his gun at them and starts to run. Paul and the officers go after him.

313 INT. AIRPORT - NEAR MEN'S ROOM -- NIGHT 313

Paul and the officers come around the corner. They look into the hallway. It looks as if Finch has disappeared.

Then the door of the men's room opens.

Paul and the officers immediately point their guns.

A man comes out of the men's room. He is very frightened.

The Police officers take him aside immediately.

314 EXT. BOEING 747 -- NIGHT 314

The Boeing begins to land.

315 INT. BOEING 747 - WHEEL BAY -- NIGHT 315

The wheel bay door opens and the wind starts to blow through the cables.

Tom lies entangled in the cables, at a safe distance from the landing gear. He doesn't move.

The ground is drawing near.

316 EXT. BOEING 747 -- NIGHT 316

The Boeing is shaking while landing.

317 INT. BOEING 747 - COCKPIT -- NIGHT 317

Celia does her job, fully concentrated.

318 INT. AIRPORT - MEN'S ROOM -- NIGHT 318

Finch sits in the men's room. He points the gun to his head and lays his finger around the trigger. And then ...

319 EXT. AIRPORT - RUNWAY -- NIGHT 319

The aircraft touches down.

320 INT. BOEING 747 - CARGO HOLD -- NIGHT 320

Kevin immediately unties his belts, and gets up.

AIRLINE OFFICIAL

You have to wait till the plane has stopped, sir.

KEVIN

Yeah! Let's wait till I can't handle the ape anymore.

Kevin walks to the animal container. But then the plane hits the brakes. Kevin stumbles and falls.

The anaesthetic pistol slides under a chair.

321 EXT. AIRPORT - RUNWAY - BOEING 747 -- NIGHT 321

The aircraft is coming to a halt and the ambulance that was standing by immediately rushes onto the runway.

322 INT. AIRPORT - NEAR MEN'S ROOM -- NIGHT 322

The area of the men's room has been cleared.

Members of the special Police force group together and then besiege the room.

323 INT. AIRPORT - MEN'S ROOM -- NIGHT 323

The Police enter the men's room. They point their guns in every direction.

Finch hides in a corner. He has wet his pants and looks very frightened.

As soon as the policemen see Finch, they point their guns at him.

FINCH

Please, don't lock me up. I'll  
tell you everything. I'll die if  
you lock me up.

324 A/B 324

325 INT. BOEING 747 - WHEEL BAY -- NIGHT 325

Tom is still lying among the cables. There is some movement on the ground. A torch shines through the cables, right into his face.

CELIA

Thomas? Oh no... Thomas!

326 EXT. AIRPORT - RUNWAY - BOEING 747 -- NIGHT 326

Celia beckons the male nurses of the ambulance.

CELIA

Here, hurry up!

She climbs to Tom.

Celia takes Tom in his arms. He looks paralysed. He opens his eyes weakly.

CELIA (CONT'D)  
 (softly whispering in his  
 ear)  
 You're safe now. Just hold me. Why  
 did you do this?

Celia carries Tom down, out of the plane.

327 INT. ANIMAL CONTAINER / CARGO HOLD -- NIGHT 327

From within the animal container, Thomas notices that Kevin is filling the anaesthetic pistol, while nobody is paying any attention to him.

Everybody tries to find out what is going on outside.

328 EXT. AIRPORT - RUNWAY - BOEING 747 -- NIGHT 328

Celia puts Tom down on a stretcher. Suddenly he wakes up. He looks around, panic-stricken.

TOM  
 Thomas!

CELIA  
 You're safe.

Tom wants to get off but the ambulance staff member pushes him down and straps him in a belt.

AMBULANCE-STAFF MEMBER  
 Calm down, calm down you'll be  
 alright.

TOM  
 Let me go!

CELIA  
 It's for your own good.

TOM  
 (looks at Celia)  
 You gotta to let me go.  
 (pleading)  
 Help me.

Celia considers it a moment. Then she unties the belt.

CELIA

Forcing him won't do any good, will  
it?

Tom immediately gets off the stretcher. He runs off.

329 INT. BOEING 747 - CARGO HOLD -- NIGHT

329

Kevin secretly opens the animal container.

But when he sees the horse groom coming towards him, he hides  
the pistol again.

HORSE GROOM

There was somebody in the wheel  
bay.

Kevin nods. As soon as the groom isn't paying any attention,  
he takes the pistol out and sticks it into the container.

He is just about to pull the trigger when suddenly someone  
jumps on his back.

It is Tom. He starts to beat him frantically.

The groom and other animal handlers look up in surprise.

Kevin manages to get control of Tom. He puts the anaesthetic  
pistol against his head.

KEVIN

Nobody move...

Kevin drags Tom with him out of the cabin.

TOM

Thomas!

Celia immediately grabs a cabin phone.

Thomas starts to bang inside his container.

The groom walks to it and suspiciously looks inside.

330 INT. BOEING 747 - CARGO HOLD NEAR OTHER EXIT -- NIGHT

330

Kevin pushes Tom through the plane towards an exit.



331 EXT. AIRPORT - RUNWAY - BOEING 747 -- NIGHT 331

Kevin comes out of the plane with Tom. He pushes him down the stairs. They're almost half way when enormous lights flash on.

A police force has gathered around the plane.

VOICE OF POLICEMAN

Let go of the boy. You don't stand a chance.

Paul immediately wants to go to Tom but a police officer blocks his way.

Kevin wants to take Tom back to the plane again when Tom takes the opportunity to free himself.

TOM

Let me go.

He falls down the stairs and hits the ground.

Tom crawls away. But then he stops moving.

Kevin on the stairs, climbs to the entrance of the plane again.

332 INT. BOEING 747 - CARGO HOLD NEAR OTHER EXIT -- NIGHT 332

Kevin enters the cabin and ducks away among the chairs.

Suddenly he notices that someone is approaching. When he looks up, he glances right in the grim faces of the animal handlers.

333 INT. BOEING 747 - CARGO HOLD -- NIGHT 333

In the cargo hold Celia helps Thomas to get on his feet. Thomas is weak but he can walk.

CELIA

Be careful.

But Thomas doesn't answer. He stumbles away from her to the exit.

CELIA (CONT'D)

Thomas?

He walks on. Celia goes after him.

Thomas looks at her with big questioning eyes. He almost cries.

THOMAS  
(softly speaking)  
Where's Tom?

Together they walk on to the exit of the cargo hold. An airline official wants to stop them but as soon as he sees that Celia is a pilot, he lets them pass.

334 A/B 334

335 EXT. AIRPORT - RUNWAY - BOEING 747 -- NIGHT 335

Thomas and Celia walk along the runway. Police are everywhere. Thomas looks around in despair. Suddenly he becomes aware of a group of ambulance personell that stands around a small creature lying under the plane. Paul is among them.

It is an alarming sight to see Tom's motionless body.

THOMAS  
Tom?

Thomas slowly walks into the direction of the silhouette.

Paul looks up. He sees Thomas walking towards Tom.

THOMAS (CONT'D)  
Tom.

Thomas walks slowly at first but gradually faster till he is running. When he reaches Tom one of ambulance staff members stops him.

THOMAS (CONT'D)  
Let me through.

Paul motions to let Thomas pass.

PAUL  
It is OK.

AMBULANCE-STAFF MEMBER I  
You can go to him, but don't touch  
him ok?

Thomas kneels down beside Tom who is being treated by an Ambulance staff member.

PAUL  
(to Tom)  
Look who is here, your brother.

Thomas looks at Tom who doesn't react. He frantically gets the pendant he found at the Institute out of his pocket.

THOMAS  
(to Tom)  
Look.

But Tom doesn't react.

THOMAS (CONT'D)  
I found it at the institute

Tom now slowly opens his eyes. He looks completely disorientated and exhausted. He looks at the pendant.

THOMAS (CONT'D)  
We're twins...

TOM  
(weak)  
Touch Down! Mate.

Thomas almost cries with joy. Paul takes Thomas in his arms. Tom looks at Paul.

TOM (CONT'D)  
How are you doing?

Paul smiles.

PAUL  
(smiles)  
I think we've met, haven't we?

The ambulance staff member smiles.

AMBULANCE STAFF MEMBER II  
He'll be alright.

Tom is lifted on a stretcher.

Paul looks at Tom and then at Thomas and then at Tom again.

Tom nods and smiles. He is taken into the ambulance. Paul and Thomas accompany him.

Celia has witnessed everything from a distance. When the ambulance drives off she walks away.

Paul sees her through the back window of the ambulance.

The CAMERA TRAVELS with Celia. When she passes her co-pilot and the Flight Engineer, they look at her. One of them pets her on the shoulder, but she doesn't seem to notice.

Among the crowd we recognise Kevin, who is taken to a Police car. He looks quite beaten up. THE CAMERA TRAVELS ON:

336 EXT. BOEING BANCROFT - RUNWAY -- NIGHT 336

337 TO A PLANE THAT WAS WAITING ON A NEARBY RUNWAY. 337

Behind one of the windows we recognise Mr Bancroft. He looks outside. Then his plane starts to move. It starts to speed along the runway and finally takes off.

338 BEGINNING OF END CREDITS. 338

FADE OUT / FADE  
IN:

339 A/B 339

340 EXT. LONDON - STREET CHRISTMAS -- DAY 340

THE CAMERA TRAVELS WITH Tom and Thomas as they come running after each other down a shopping street. Laika playfully joins them.

Suddenly Tom sees something.

TOM

Hey look!

He points at a television screen inside a shop.

341 EXT. TELEVISION SCREEN -- DAY 341

On the television screen we see soundless images of a group of young boys stepping out of a plane. Miss Tromp walks to one of them. She hands him the cuddly-toy that Tom picked up in the Institute.

THOMAS

That's Billy! Isn't it?

Tom nods.

On the television the boy, Billy, grabs the cuddly-toy and clasps it to his chest. A nice looking couple take care of him.

This is followed by a news item about the arrest of several people, some of whom look quite respectable. We recognise Mr Bancroft among them.

TOM

Right on!

THOMAS

They got him.

(to Paul who stands  
further down the road)

Dad, they've arrested Mr Bancroft!

342 EXT. LONDON - STREET CHRISTMAS / FURTHER DOWN -- DAY 342

Further down the street, sits Paul on a bench. He is reading the paper and looks as if he is waiting for someone.

PAUL

(holds up a newspaper)

I know. Great.

Thomas and Tom walk to Paul. They sit down beside him.

THOMAS

Dad?

PAUL

Mmmhmm.

THOMAS

Can you tell us again.

PAUL

What?

THOMAS

Well, you know.

PAUL

About the letter?

Thomas nods.

TOM

Please!

PAUL

Ok, ok. It said that nine years ago, on a cold Christmas eve, your real mother left the two of you on a Hospital doorstep. She was too weak to take care of you kids. But before anyone spotted the two of you, a tramp came across and just took one of you away.

THOMAS

Tom!

PAUL

Yes. She ran off, hiding him under her coat. Later, when the Hospital Personnel, found Thomas they didn't realise that in fact there had been two boys.

THOMAS

And then you and mum adopted me...

Paul nods.

PAUL

Without knowing about Tom.

THOMAS

But I knew.

PAUL

But you kept it a secret...

THOMAS

No I didn't...

They start a playful fight.

TOM

Hey, here she is!

Tom's points at someone who comes riding into the street. It is Celia on her motorbike. The motor bike has a side-car now. Thomas and Tom immediately run to Celia. Laika follows them.

Celia parks her motorbike along the pavement.

CELIA

Hi boys. Haven't kept you waiting, I hope?

Paul joins them. His arms are filled with presents. He kisses Celia passionately.

THOMAS

Dad, can we go to the Science Museum? The Lunar Module is finally on display.

Paul is not exactly in the mood.

TOM

Dad, come on...

PAUL

Only if Celia wants to go?

CELIA

Desperately.

TOM AND THOMAS

Touch Down!

The two boys and Laika jump into the sidecar of the motorbike.

Paul tries to store all the presents, while Thomas looks at Tom.

THOMAS

You've said it.

TOM

What?

THOMAS

You've said 'Dad'.

TOM

No, I didn't.

THOMAS

Well, he is, you know!

Paul climbs onto the back seat and smiles at them.

Celia turns around to Paul, shows him a small box.

CELIA

Look!

She opens the box and shows Paul two bracelets with the Yin and Yang pendants. The pendants are lying together so that the Yin and Yang sign is complete.

PAUL  
Beautiful.

TOM  
What's that, dad?

Celia closes the box again and puts it away.

THOMAS  
Their engagement rings!

PAUL  
You'll see when it's Christmas...  
Come on, let's go to Mars!

Celia rides off with Paul, Tom, Thomas and Laika.

They pass a girl. She looks completely surprised at Tom and Thomas in the sidecar. It is Debby, the girl who sits next to Thomas in school.

Tom waves at her.

She smiles and waves back. While the motor mingles with the traffic, THE CAMERA CRANES UP and TILTS TO THE SKY. Snowflakes start to fill the screen.

FADE OUT.

343 THE END.

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SHOOTING SCRIPT by Esmé Lammers

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