

Transmuters
by
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EXT. MARSH PHARMACEUTICAL - DAY

An almost windowless building in an industrial park.

INT. CORRIDOR - DAY

A long corridor with a polished floor and doors on either side.

An armed SECURITY GUARD stands with his back to one door, it has a biohazard and radiation hazard warning signs.

Visible through the glass of the door are JOHN Brown, 32 and PETER Jones, 30, wearing radiation suits, working on a laboratory bench.

INT. LABORATORY - DAY

Typical lab. Long benches. A small safe in a corner.

There's a continual hum of laboratory equipment.

John leans over a glass container of liquid, checking the readouts of a neutron flux meter and a gamma-ray radiometer. The output ports of both machines are focused on the liquid.

As John watches the instruments, Peter adjusts some controls and the humming slightly intensifies and the liquid begins to emit a pale blue light.

Below the bench a container of an oily liquid is slowly dripping and a pool is forming under John's feet, unseen by either man.

John gestures to Peter and Peter increases the neutron flux to a higher level. The liquid in the glass container glows more brightly.

EXT. CORRIDOR - DAY

The security guard hears the increasing hum and turns to peer in the door.

He sees the men working at the bench and then notices the pool of oily liquid at John's feet.

Concerned, he taps at the window.

INT. LABORATORY - DAY

Peter turns to look at the door and sees the security guard pointing at John's feet.

Peter looks and gestures to John, who looks down, but then slips, falling on the floor and taking the glowing liquid with him.

The liquid spills on the floor, splashing over John, whose helmet has come off in the fall.

Alarms and flashing lights go off, drowning out any comments made by Peter and John as Peter does to his aid.

INT. STEVEN MARSH'S OFFICE - DAY

A Siren is sounding, with a RECORDED VOICE over a speaker.

RECORDED VOICE
Evacuate the building. --
Evacuate the building. --
Radiation leak. -- Radiation
leak...

The recording continues...

In a large, exquisitely, decorated office, Dr STEVEN MARSH, 40's, sits behind a desk suddenly annoyed.

He stands as his office door opens.

A SECURITY OFFICER rushes in.

SECURITY OFFICER
Mr Marsh, you need to evacuate.

STEVEN MARSH
What the hell is going on?

Steven begins to walk towards the door.

SECURITY OFFICER
The main lab, Sir. A possible
radiation leak.

Steven walks pass the security officer.

STEVEN MARSH
Get me a suit, I'm going to the
security room.

SECURITY OFFICER
I think it would be wiser if you
evacuate the building, Sir.

Steven turns around, fuming.

STEVEN MARSH
Are you questioning me?

The security officer drops his eyes, respecting Steven's authority.

SECURITY OFFICER

No Sir!

STEVEN MARSH

Then get me a suit. I'll be in the security room.

SECURITY OFFICER

Yes Sir.

The security officer runs to the right of the corridor and Steven to the left.

INT. LABORATORY - DAY

Peter, holds and drags John towards the door. He catches the side of his suit on the steel bench stand, ripping it.

He quickly looks to the rip, but continues dragging John out. The Siren still sounds.

INT. SECURITY ROOM - DAY

Four SECURITY OFFICERS, dressed in yellow contamination suits with helmets are sitting, monitoring the complex; three sitting together. The other one monitoring the main lab.

Steven, dressed in a yellow contamination suit, is looking at the main lab monitor. Revealing Peter's attempt to drag John out.

Steven looks back to the three officers.

STEVEN MARSH

You three! Get out there!

Answering in unison, they stand and rush out the door.

OFFICERS

Yes, Sir!

INT. CORRIDOR - DAY

The three safety officers approach rapidly.

Officer 1 rushes over to close the door, as Peter just manages to drag John out.

Officer 2 yells at Peter.

OFFICER 2
Leave him to us Dr Jones. We
know what we're doing.

Peter reluctantly stands and walks away, looking back.

Officer 2 and Officer 3 pick John up and drag him in the
opposite direction, followed by Officer 1.

DISSOLVE TO:

INT. JODY'S BEDROOM FOUR YEARS LATER - EVENING

A bedside lamp dimly lit the bedroom.

JODY, 28, dressed in pyjamas, sits on her queen size bed,
holding a picture frame.

The picture is of her and John; she caresses it lovingly; a
boy, SAMMIE, 3, dressed in pyjamas, walks in.

She looks to Sammie and gently places the picture back on
the bed side table.

JODY
What's the matter Sammie, can't
you sleep?

Sammie walks up to her and extends his arms; Jody does the
same.

SAMMIE
Can I sleep with you, Mommy?

Jody picks him up, places him next to her and questions him
lovingly.

JODY
Sure you can, but what's wrong
with your bed?

SAMMIE
Nothing, you're lonely.

Jody smiles.

JODY
You're a funny little boy.

Jody covers Sammie and gives him a kiss.

JODY (CONT'D)
I love you.

SAMMIE
Love ya, Mommy.

Sammie cuddles up. Jody turns the light off, cuddles up to Sammie and shuts her eyes.

INT. JODY'S DINING ROOM - MORNING

Sammie and Jody are having breakfast. The phone rings.

Jody gets up to answer it, picks up the receiver. Sammie eyes her along.

JODY

Hello?

Sammie butts in.

SAMMIE

Is it, Nanna?

Jody shakes her head and finger at him in denial and returns to her phone conversation.

JODY

Yes?

Jody picks up a pen, placed near the phone, and scribbles on a piece of paper.

JODY (CONT'D)

Today? Sure, what time?

Jody places the pen down then looks to her watch.

JODY (CONT'D)

That should be fine, thank you.

Jody hangs up the phone. Sammie looks to her, inquisitively.

SAMMIE

Was that, Nanna?

JODY

No! But I am going to ring her now.

Jody picks up the receiver, dials out. Sammie gets off his chair and nears Jody.

JODY (CONT'D)

Hi Mom. -- Did I wake you?

Sammie tugs at Jody's pyjamas.

SAMMIE

Can I speak, to Nanna?

JODY

In a minute.

Sammie stands smiling.

JODY (CONT'D)

Mom! I just had a call from the nursing home. They want me to come in for a second interview, at ten. Could you mind Sammie for an hour or so?

Sammie looks excited.

SAMMIE

Are we going to Nanna's?

Jody smiles and nods as she speaks.

JODY

Thanks Mom! Don't hang up, someone wants to say, hello.

Sammie, given the receiver, places it next to his ear.

SAMMIE

Hello, Nanna.

Jody walks over to the table and clears the plates. She walks past Sammie, heads for the kitchen.

SAMMIE (CONT'D)

Mommy's cleaning.

Jody walks back in and urges Sammie.

JODY

Say bye, to Nanna. We're going over to see her.

SAMMIE

Bye, bye, Nanna.

Sammie hands Jody the phone.

Jody takes the receiver, placing it near her ear.

JODY

See you soon, Mom.

Jody hangs up the receiver and takes Sammie, in her arms.

JODY (CONT'D)

We'd better go and get dressed.

INT. MICHELLE'S LOUNGE ROOM - MORNING

The lounge is filled with family pictures on the wall.

A five piece lounge centres in the room, with a coffee table.

There is a large plasma screen on the wall.

MICHELLE, 50's stands next to Jody.

Sammie runs to the lounge and picks up the remote for the TV/ DVD.

SAMMIE

Dinosaurs!

Jody gives Michelle a kiss.

JODY

Look at him, he loves it here.

Michelle smiles.

MICHELLE

I'm his grandma. All kids love their grandma!

Jody looks a little concerned.

JODY

Mom, keep an eye on him, please.

Michelle looks to Sammie then to Jody, concerned.

MICHELLE

Is it happening again?

JODY

No! But you never know. We still don't know what triggers them.

MICHELLE

I am sure he's over it. It's been six months.

JODY

Yeah, about that. He has another check up next week.

Michelle looks back to Sammie.

MICHELLE

He'll be fine.

Jody gives her mother a kiss.

JODY

Thanks Mom. I won't be long.
Maybe a couple of hours.

Michelle smiles.

MICHELLE

You're over qualified. You'll get
it.

Jody smiles, then looks to Sammie.

JODY

Hey, Mr dinosaur? Going to give
Mom a kiss?

Sammie enthralled by the show, turns around very quickly
and blows over a kiss.

Michelle and Jody giggle. Jody glances at her watch.

JODY (CONT'D)

Better go, I'm going to be late.

Jody heads for the front door; Michelle walks over to
Sammie, sits beside him.

MICHELLE

Can Nanna watch the dinosaurs,
too?

Sammie quickly glances and smiles, slides his bottom closer
to Michelle, cuddle up. Michelle places her arm around him.

INT. SUSAN'S LOUNGE ROOM - MORNING

A boy, JACK, 3, sits on the lounge, playing with blocks;
SUSAN, 30, talking on a portable phone, sits near him.

SUSAN

You are? I'd better let you go
then. Can you ring me later? I
want to discuss Jack and Sammie's
birthday party?

Jack looks up.

JACK

Am I having a party?

Susan smiles at Jack, continuing her phone conversation.

SUSAN

Great! Good luck with the job.

Susan places the portable beside her; Jack is smiling.

JACK
Am I having a party with Sammie?

SUSAN
Yes you are!

INT. MICHELLE'S LOUNGE ROOM - LATER

Michelle sits on the lounge, watching Sammie play in the sand pit, through the open, glass, lounge room door.

Sammie sits, turning a full bucket of sand upside down.

JODY (O.S.)
I'm back!

Jody walks in the lounge room.

JODY (CONT'D)
I got the job. I start on Monday.

MICHELLE
That's great.

Jody notices Sammie outside in the sand pit.

JODY
What's Sammie doing in the sand?

Jody walks towards the door; Michelle stands.

MICHELLE
Let him be!

Jody turns to face her Mom.

JODY
It's full of germs, mom.

MICHELLE
Jody! Cut it out.

Michelle walks over to Jody, who takes a quick glance at Sammie.

MICHELLE (CONT'D)
Come on, sit down and relax!

Jody moves to the lounge and sits. Michelle sits next to her.

MICHELLE (CONT'D)
Once you start working, you are going to have to trust me. Sammie will be in my care.

JODY
I know Mom, I trust you.

Jody drops her eyes; Michelle grabs hold of Jody's hands, compassionately.

MICHELLE
Hey, what's up?

Jody looks up.

JODY
I miss John so much!

MICHELLE
I know you do Darling.

Michelle glances over to Sammie, then back to Jody.

MICHELLE (CONT'D)
I see a lot of John in him.

Jody smiles, looks to Sammie, then her mother.

JODY
Yeah, I do too.

Sammie runs in.

SAMMIE
Mom! You're back!

Sammie rushes over, grabs her hand.

SAMMIE (CONT'D)
Come and see. I made a big sand castle just for you.

Jody stands, walks out with Sammie, Michelle follows.

INT. SAMMIE'S BEDROOM - EVENING

Jody checks on Sammie; he is in his bed, sleeping peacefully.

She turns his bed light off and gives him a gentle kiss, on the forehead.

She smiles as she walks over to the door, glances back and exits. The room falls in partial darkness. A moon's beam penetrates through the curtains.

A purple haze appear over Sammie. Within seconds, it dissipates, leaving Sammie undisturbed.

INT. JODY'S BEDROOM - EVENING

Jody lies awake in bed, facing the photo of her husband; night light is on.

She extends her arm, takes the photo, looks to it lovingly and hugs it, recalling.

INT. HOSPITAL - DAY

John, bald, lies unconscious on a hospital bed, surrounded by transparent radiation curtains. There is a purple ionization glow about his whole body.

Jody, pregnant, wears a white radiation suit, with helmet; face visible; her hand placed on her belly. She sits on a chair, placed outside the curtains.

A small rip is visible on the side of her suit, near her waist.

NURSE KELLY, 30's, in full protective gear, adjusts John's drip.

JODY

Is he any better?

NURSE KELLY

Nothings changed, I'm sorry, Mrs Brown.

Jody steps out of the curtained area, walks over to Jody.

NURSE KELLY (CONT'D)

Dr Soron would like a word with you, when you're ready.

JODY

Could you tell him I'll be there in 10 minutes?

NURSE KELLY

Of course.

The nurse walks out. Jody rubs her belly stares at John, eyes welling.

JODY

The baby kicked again, last night, John. Another two weeks and you'll be a daddy.

She drops her head and begins to cry.

Unseen by Jody, the ionization glow flickers between joins in the radiation curtains and contacts the rip in her suit.

SAMMIE (V.O.)
Mommy, don't cry.

INT. JODY'S BEDROOM - NIGHT

Jody covers her eyes in tears with one hand, the other hugs the photo over her belly.

Sammie has stepped up on the bed and is prying her hand, from her face.

SAMMIE
Mommy, don't cry.

Jody trying to hold back her tears, caresses his cheek and forces a smile.

JODY
Hey! What are you doing up?

She places the picture back, on the side table and lifts the bed covers.

SAMMIE
Why are you crying?

JODY
I'm not, c'mon hop in.

Sammie slides in and cuddles up.

INT. SUSAN'S LOUNGE ROOM - AFTERNOON

Susan and Jody sit on the lounge, drinking coffee.

Jack and Sammie sit on the floor a few metres away, watching a DVD.

SUSAN
So when do you start?

JODY
Monday.

SUSAN
You look tired.

JODY
I'm having trouble sleeping.

SUSAN
(Concerned)
Are you still thinking about
John?

Jody sips her coffee then nods. Her eyes begin to well. Susan places her cup on the coffee table and places her hand on Jody's.

SUSAN (CONT'D)
There is nothing they could have
done. It was just a horrible
accident.

JODY
(nods)
I know, but it would be nice to
know the whole story. I mean, why
was it such a secret experiment?
He was a pharmacologist. What do
they do that's so secret?

Sammie and Jack approach.

JACK
Mommy! Sammie doesn't believe me.
Tell him about the special
birthday party.

Susan looks to Jody.

SUSAN
Haven't you told him?

JODY
No! I've had too many things on
my mind.

Jody looks to Sammie, reassuring.

JODY (CONT'D)
You and Jack are having a special
birthday party! You are both
going to be four. And guess what?
Aunty Susan is getting a clown!

Sammie and Jack look to each other, excited.

JACK
A clown! C'mon Sammie, let's go
draw a clown.

SAMMIE
OK!

They run out of sight.

SUSAN
Leave all the arrangements up to
me. It will be fun.

JODY
Are you sure?

SUSAN
What are friends for?

Jody smiles as Susan outstretches her arms. They hug.

JODY
You are a great friend.

INT. MICHELLE'S LOUNGE ROOM - MORNING

Jody, dressed in a nurses uniform, kneels down to hug
Sammie.

JODY
Now, you be good for Nanna. Mommy
has to go to work.

SAMMIE
Can I come?

JODY
When you get a little bigger.

Sammie seems satisfied with that answer; Jody kisses him
and stands.

MICHELLE
He'll be fine. You need to get
out. Go on, off you go.

JODY
Thanks, Mom.

She gives Sammie another quick kiss.

JODY (CONT'D)
See you, Sammie.

SAMMIE
See you, Mommy!

Jody kisses Michelle on the cheek then heads towards the
front door.

INT. NURSING HOME - NURSE MANAGER'S OFFICE - MORNING

Jody sits with the NURSE MANAGER, 40, talking.

NURSE MANAGER
You'll be in charge of five
patients, mrs Brown.

The Nurse Manager hands her the list.

NURSE MANAGER (CONT'D)
Two of them have Alzheimer's, Mr.
Black and Mr. Hattaway. They are
both in their seventies and have
very few family visits.

Jody looks to the Nurse Manager.

JODY
How come?

NURSE MANAGER
This happens a lot in nursing
homes. It's more like a dumping
ground.

Jody shakes her head.

JODY
How sad.

NURSE MANAGER
Mrs. Hughes has terminal cancer.
She won't be with us very much
longer; the doctor gives her a
month or so. Make her as
comfortable as you can. She has a
loving family that care a lot and
visit very frequently.

Jody smile and nods.

NURSE MANAGER (CONT'D)
Your other two patients are Mrs.
Stewart and Mr. Parry. Mr. Parry
is 80 and all he likes is cute
nurses.

They giggle.

Nurse Manager stands, followed by Jody.

NURSE MANAGER (CONT'D)
Come along, I'll introduce you
and show you around.

INT. SUSAN'S LOUNGE ROOM - DAY

Susan sits on the lounge with a note pad in hand, containing a list of names on the left and things to do on the right of the page; the name list has been ticked off.

The right hand list reads: Clown, followed by balloons then cake, music...

She ticks off Clown then looks to MICHAEL, 30's, who sits next to her, on the lounge.

SUSAN

Well that's organized. I am so relieved that you want to be the clown for the day Michael.

MICHAEL

I am a clown every day, what difference will it make.

They giggle.

SUSAN

Always a Joker.

MICHAEL

What else are brothers for?

They smile.

SUSAN

How's Melissa?

A silent, serious message passes between them.

MICHAEL

Her mother still refuses to have anything to do with her.

SUSAN

Any change?

MICHAEL

No, we're still waiting for a donor.

SUSAN

Poor little thing.

Michael drops his head.

SUSAN (CONT'D)

Hey, come on. They'll find someone.

Michael looks up eyes welling.

MICHAEL
Hope you're right.

INT. NURSING HOME - LATER

The Nurse Manager and Jody enter MRS ANNIE HUGHES' room.

Mrs Hughes, thinning grey hair, lies still, eyes shut; they approach her. The Nurse Manager touches her gently.

NURSE MANAGER
Annie, are you awake?

Annie opens her eyes, attempting a smile.

NURSE MANAGER (CONT'D)
Good morning, Annie. I want to
introduce you to, Nurse Jody.
She'll be looking after you.

Jody moves up and places her hand on Annie's arm.

JODY
Hi Annie.

Doped up, Annie replies, smiling.

MRS ANNIE HUGHES
You're very pretty.

Jody smiles.

JODY
Thank you. Anything I can get
you, Annie?

Annie shakes her head with a smile.

MRS ANNIE HUGHES
No, thank you, Nurse Jody.

JODY
Call me, Jody.

Annie nods and closes her eyes.

The Nurse Manager guides Jody out of the room, to the wide
corridor

INT. CORRIDOR - CONTINUOUS

They venture down the corridor to the TV room.

JODY
She seems such a lovely woman.

NURSE MANAGER
She is and we all love her!

Nurse Manager points to the entrance of the TV room.

INT. TV ROOM - CONTINUOUS

The vast TV room reveals a dozen lounge chairs, placed in a semi circle, all facing a large plasma screen TV and six tables with accommodating chairs, near the windows.

Only eight patients, including MR JOHN PARRY, 80, bald, are in the room.

The Nurse Manager and Jody walk up to Mr Parry, who sits in one of the lounge chairs, totally engulfed with the TV.

NURSE MANAGER
And this, is John.

Nurse Manager looks to Jody, whispering.

NURSE MANAGER (CONT'D)
A little hard at hearing.

Jody nods smiling.

NURSE MANAGER (CONT'D)
John!

John turns towards the Nurse Manager, notices Jody.

MR JOHN PARRY
WHOA! Good-lookin broad.

Jody blushes and has a giggle. Nurse Manager jokingly elbows her.

NURSE MANAGER
Warned you!
(To John)
John! This is nurse Jody! She
will be looking after you!

John gives the cheekiest of smile and looks up, shaking his fist in approval.

MR JOHN PARRY
Thank you lord.

Jody chuckles.

JODY
Hi John! It will be a pleasure to
be your nurse!

NURSE MANAGER
OK! Let's move on.

John waves as they walk off and tries to give a wolf
whistle but his false teeth get in the way.

Jody and Nurse Manager continue walking, smiling.

They walk out to the corridor.

INT. MICHELLE'S LOUNGE ROOM - AFTERNOON

Michelle enters the lounge room with Jody; Sammie watches
TV.

JODY
(to Sammie)
Mom's back!

Sammie quickly gets up and rushes to Jody.

SAMMIE
Mommy!

Jody kneels down, they hug.

JODY
How's my big boy?

SAMMIE
Missed you Mommy.

They exchange kisses then Sammie runs back to the TV.

JODY
Well that was quick.

MICHELLE
Told you he'd be fine. How was
your day?

JODY
Really good.

MICHELLE
Coffee?

JODY
I'd love one.

Jody follows Michelle to the kitchen.

INT. KITCHEN - CONTINUOUS

The kitchen is bright and sunny; Michelle starts making the coffee.

JODY

Sammie's check-up is tomorrow.
I'm going to have to reschedule
it. Can't take time out in my
first week.

MICHELLE

Nonsense! I can take him.

JODY

I want to be there.

MICHELLE

I can do it for you. He's fine
Jody. It's just a check-up.

JODY

(Ponders)

I suppose! You don't mind?

MICHELLE

Of course not!

Michelle places her hand on Jody's cheek.

MICHELLE (CONT'D)

He'll be fine.

Jody smiles, nodding.

JODY

Oh, by the way, Susan has
organized a clown for the
birthday party, Saturday.

MICHELLE

That should be a fun day.

JODY

Yeah, I'm really looking forward
to it.

INT. SPECIALIST WAITING ROOM - DAY

Michelle and Sammie enter the waiting room; Three other
adults and a GIRL are present.

The girl, HEATHER, 8, skinny, sits on a rug, placed in one
corner of the large room, playing.

Michelle and Sammie walk up to the counter.

MICHELLE

Hi, I'm Michelle Carter. My grandson Sammie Brown is here, to see Dr Soron.

The RECEPTIONIST looks at her book.

RECEPTIONIST

Please take a seat, he won't be long.

MICHELLE

Thank you.

Sammie tugs Michelle's shirt; Michelle looks to him.

SAMMIE

Can I go and play with that girl?

Michelle looks over.

MICHELLE

Sure!

Sammie dashes over.

Michelle sits nearby, next to a MAN, 36.

MAN

It's great to see waiting rooms with toys.

Michelle looks to him smiling.

MICHELLE

Yes, it is.

She looks back to Sammie who is digging blocks out of the toy basket; Heather holds a doll and is stroking her hair. Michelle looks back to the man.

MICHELLE (CONT'D)

Your daughter?

MAN

Yeah.

The man looks to the two playing; Sammie and Heather whisper and then Sammie takes her hands in his.

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

Heather has been diagnosed with cancer. It's just a routine check-up, today. We're hoping for a bone marrow donor.

Sammie has hold of Heather's two hands and they look each other in the eyes. Michelle looks to the man.

MICHELLE

How sad, I'm so sorry!

IN THE TOY CORNER

Sammie collapses, twitching slightly.

MICHELLE AND THE MAN

MAN

Kids amaze you, they are so strong.

Heather screams (O.S)

IN THE TOY CORNER

HEATHER

Daddy! That boy's face went purple!

MICHELLE AND THE MAN

turn to face them.

Michelle, rushes over; the man quickly following.

MICHELLE

Oh My God, Sammie.

Michelle picks Sammie up, in her arms; The man, calls out.

MAN

Get the doctor, quick!

Heather looking brighter, tugs on her dad's shirt.

HEATHER.

That boy had a purple face.

DR JAMES SORON, 48, rushes over to Michelle, who stands with Sammie, in her arms.

DR JAMES SORON

Come straight into my room.

Dr Soron takes Sammie in his arms and hurries to his room, followed by Michelle.

The man looks to Heather.

MAN

What happened?

The man kneels down to her level.

Heather, a little frustrated, explains herself as an eight year old would.

HEATHER.

I was playing with the doll and he asked me my name and then he said you look very sick and I told him I was.

MAN

That was all?

HEATHER

Then he asked if he could hold my hands and I let him and then his face went all purple.

MAN

Like he was holding his breath?

HEATHER.

No! It was a kind of glow.

The man shakes his head, confused.

MAN

Then, what?

HEATHER.

He fell down asleep.

The Man stands, takes hold of Heather's hand, glancing towards Dr Soron's closed door as he walks over to the chairs and sits.

INT. DR JAMES SORON'S ROOM - DAY

Sammie lies on the bed, awake; Michelle and Dr Soron by his side.

SAMMIE

Why am I laying down?

DR JAMES SORON

How are you feeling, Sammie?

Sammie sits up, full of energy.

SAMMIE

Good!

DR JAMES SORON

Do you remember what happened, in there?

SAMMIE

I made Heather feel better!

Michelle shakes her head, stressing, her hands placed on her cheeks.

DR JAMES SORON

(reassuring her)

I don't think he's had a seizure.
But, I'll organise a full
physical, just to make sure.

MICHELLE

OK! But what do I tell my
daughter?

DR JAMES SORON

If you have the time, we could
start now?

MICHELLE

Sure.

INT. MICHELLE'S LOUNGE ROOM - AFTERNOON

Michelle and Jody are watching Sammie, asleep on the lounge. Jody is angry.

JODY

I knew, I should have gone!

MICHELLE

Keep your voice down. You'll wake
him.

Michelle walks a little away, followed by Jody.

JODY

So, what did Dr Soron say was
wrong with him?

MICHELLE

That it wasn't a seizure and
everything appears normal.

Jody runs her hand through her hair, distressed.

JODY

Bullshit! It's happening again!

Michelle hugs Jody.

MICHELLE

No it's not!

Michelle hugs a crying Jody tight.

Jody's cell phone rings in her handbag; the two break the hug hold, as Jody rummages through her bag. She pulls her cell out and answers it.

JODY

Hello?

Sammie has awoken.

JODY (CONT'D)

(into phone)

Hello? Oh! Hello Doctor Soron.

Jody looks over to Sammie; Michelle walks over to him.

JODY (CONT'D)

(into phone)

I don't know of a Mr. Stuart.

Michelle sits next to Sammie, who sits up.

JODY (CONT'D)

(into phone)

His daughter?

Jody looks to Michelle, confused.

JODY (CONT'D)

(into phone)

The girl, Sammie was playing with?

Michelle overhears and curiously looks to Jody.

JODY (CONT'D)

Are you kidding?

Sammie gets up and takes the remote off the coffee table.

JODY (CONT'D)

(into phone)

What does that have to do with Sammie?

Sammie turns on the dinosaur DVD. Michelle stands and walks over to Jody. Sammie returns to the lounge.

JODY (CONT'D)

(into phone)

Alright, I'll bring him in on Friday, thank you.

Jody looks to her phone a little confused.

MICHELLE

What happened?

JODY
That little girl, the one that,
Sammie was playing with?

MICHELLE
Heather?

JODY
Her white cell count, has
returned to normal and her father
insisted, that I should know
about it.

Jody and Michelle look to Sammie, who turns his head around
and smiles, then watches his dinosaur DVD.

Michelle and Jody look to each other, dumbfounded.

JODY (CONT'D)
Why would her father want me to
know that?

MICHELLE
I don't know.

JODY
Dr Soron wants to see Sammie on
Friday. You can come along but,
I'm certainly going this time.

INT. LABORATORY - NIGHT

Peter is sitting at the laboratory bench examining cell
cultures. He wears disposable gloves.

A small vial of a liquid with a pale blue glow sits on the
bench beside him.

There is a gentle knock on the door and, FRANK SART, a
janitor, mid 60's, walks in carrying cleaning gear.

FRANK
It's night now Dr Jones. Do you
ever go home?

Peter lifts his head and smiles.

PETER
Hi, Frank.

FRANK
Is it alright for me to start
sweeping?

PETER
Sure, I think you should be used
to working around me by now!

They have a chuckle. The janitor is curious.

FRANK
I know it's top secret and all
but can it fix my sinuses?

Peter sits up.

PETER
It could fix a lot more than
sinuses.

Frank leans on his broom.

FRANK
What's it for?

Peter looks up, smiling.

PETER
Like you said, Frank, it's a
secret!

Frank shakes his head.

JANITOR
I'll let you get back to it,
then. I promise to be quiet.

Peter smiles as he resumes his work and Frank starts
sweeping the floor.

FRANK
You must like your work Dr Jones.
I don't think I've ever cleaned
this lab without you being here.

Peter lifts his head.

PETER
A bit of a nuisance, hey?

Frank continues to sweep.

FRANK
Not at all!

Peter examines his cell culture on a magnified screen.

Frank sweeps around Peter, sneaking a look at Peter's
notes, while doing so.

Peter is preoccupied and doesn't notice Frank who moves on, sweeping.

INT. JODY'S HOUSE - DINING ROOM - MORNING

Sammie is dressed in his Sunday best, sitting on the lounge waiting. Jody is on the phone, to her Mom.

JODY
(into phone)
I am taking Sammy into work with me, this morning. His appointment is at twelve. Do you want to meet me there?

Sammie gets up and walks over to Jody.

SAMMIE
Can I talk to Nanna?

Jody looks to Sammie, shaking her head.

JODY
(into phone)
Alright Mom, I'll see you there.

Jody hangs up the phone.

JODY (CONT'D)
Mommy is running late. You'll see Nanna, at the doctor's.

Jody looks at Sammie's empty hands, urging.

JODY (CONT'D)
You'd better grab your cars, Sammie!

Sammie rushes back, to pick up two little cars.

SAMMIE
Am I, a big boy now?

Jody looks to him inquisitively, as Sammie returns.

JODY
Why do you say that?

SAMMIE
'Cause, I'm going to work with you!

Jody laughs.

JODY
You must be!

Jody pats him on the head, smiling.

INT. NURSING HOME - TV ROOM - DAY

Jody gives Mr Parry his tablets; Sammie sits, at one of the tables, rolling his cars.

Mr Parry takes the medication, winks to Jody.

MR JOHN PARRY
Thank you, beautiful.

Jody smiles then walks over to Sammie.

JODY
Are you thirsty, Sammie?

SAMMIE
No!

She kisses him on the cheek.

JODY
Mommy will be right back. Can you
stay here for me?

Sammie looks to her, smiles and nods. Jody turns and heads out of the TV room.

No sooner out, Sammie gets up, looks around the room then steps out to the corridor, looking both ways.

INT. CORRIDOR - CONTINUOUS

Sammie, seeing no one, walks down the corridor until, he comes to Mrs Annie Hughes' room.

He stops, looks in then enters the room.

INT. MRS HUGHES ROOM - CONTINUOUS

Annie lies, awake. Sammie quietly speaks.

SAMMIE
Hello!

Annie faces Sammie.

MRS ANNIE HUGHES
Well, hello, and who do I have
here?

He walks in a little closer to the bed, smiling.

SAMMIE

I'm Sammie.

MRS ANNIE HUGHES

Hello Sammie. Where's your Mommy?

SAMMIE

I don't know! She's working and I'm helping her.

Annie smiles.

MRS ANNIE HUGHES

Well, what sort of work do you do, Sammie?

Sammie shrugs his shoulders.

SAMMIE

I don't know.

Sammie steps next to the bed.

SAMMIE (CONT'D)

You look very sick. What's your name?

MRS ANNIE HUGHES

Annie.

Sammie outstretches his hands.

SAMMIE

Can I hold your hand?

Annie awkwardly turns a little more towards Sammie, extending her hand.

MRS ANNIE HUGHES

Of course, you can!

Sammie holds her hand. Sammie's face emits a pale purple glow. Annie instantly shows a look of horror.

MRS ANNIE HUGHES (CONT'D)

Oh, my God!

Sammie has frozen on the spot and Annie suddenly closes her eyes then their hold is broken as Sammie falls to the ground.

Both lie motionless for a few moments then Annie opens her eyes and sits up.

MRS ANNIE HUGHES (CONT'D)

I need help!

She reaches for her buzzer and presses it.

Jody rushes in, seeing Sammie on the floor, stresses.

JODY
What happened?

She looks to Annie as she picks up Sammie.

MRS ANNIE HUGHES
I don't know. Is he alright?

Jody stands, not quite knowing what to do.

MRS ANNIE HUGHES (CONT'D)
Place him on my bed, child.

She places Sammie on the bed, as he opens his eyes, caresses his face, her eyes welling.

Annie sits up.

JODY
Are you alright Sammie?

Sammie smiles, oblivious to everything.

SAMMIE
Yeah! What's the matter, Mommy?

Jody notices Annie is sitting.

JODY
Annie, you're sitting up?

Annie had not realized, surprised she comments.

MRS ANNIE HUGHES
Good Lord, so I am.

Sammie sits up, smiles then looks to Annie.

SAMMIE
Do you feel better, Annie?

MRS ANNIE HUGHES
You're a sweet little guy. I do indeed, but how are you feeling?

SAMMIE
I'm good!

Annie looks to Jody.

MRS ANNIE HUGHES
A bit of a scare, but he looks alright.

Jody shakes her head in denial.

JODY
No! This is the second time this
week, he's collapsed.

The Nurse Manager walks in.

NURSE MANAGER
Is there a problem?

She looks to Annie, surprised.

NURSE MANAGER (CONT'D)
Annie, you're sitting up.

Annie smiles, nodding.

Jody looks to the Nurse Manager.

JODY
Would it be alright if I left a
little earlier?

The Nurse Manager looks a little baffled.

NURSE MANAGER
Sure, not a problem.

JODY
Thank you.

Jody picks Sammie in her arms and walks out and Sammy waves to Annie. Annie Gives a little wave back; the Nurse Manager looks on.

INT. DR JAMES SORON'S ROOM - DAY

Dr Soron is examining Sammie on his table. He finishes looking into his eye and stops to make a note.

Michelle and Jody are sitting on in front of his desk, waiting, anxiously.

DR JAMES SORON
OK Sammie. You can get down now.
Want a hand?

SAMMIE
I can do it.

Sammie slips off the table and walks, smiling to Jody then sits on her laps.

Dr Soron completes his notes and sits at his desk.

JODY

What is happening to Sammie? He has now collapsed twice, in less than a week.

DR JAMES SORON

I have no idea, Mrs Brown. Nothing shows up on his test results. I suggest, we do an MRI.

JODY

Will this be a cranial scan or a full-body one?

DR JAMES SORON

I forget you're a nurse. Cranial only. I'm looking for cortical abnormalities, but I don't expect to find any. I'll request an EEG as well.

Michelle looks to Jody, shrugging her shoulders.

MICHELLE

It's worth a try.

JODY

I suppose.

SAMMIE

(to the doctor)
What's an MRI?

Dr Soron smiles.

DR JAMES SORON

It's a big camera that takes lots and lots of pictures.

SAMMIE

(impressed)
Oooh!

Dr Soron looks to Jody.

DR JAMES SORON

Bring him over to my other rooms, next Friday at ten.

JODY

Very well, Doctor.

Dr Soron stands, followed by Michelle; Sammie steps off Jodie's laps; she stands, taking Jody's hand.

They walk towards the door, Dr Soron opens it.

JODY (CONT'D)

Thank you.

DR JAMES SORON

I'll see you, next Friday.

He watches them go out and closes the door. He returns to his desk and picks up his notes, and dials his phone. As he waits, he frowns at the notes.

DR JAMES SORON (CONT'D)

(Into phone)

Stephen. The boy's just left and it's getting interesting.

(He listens for a moment)

No, don't worry, I'll keep you informed.

INT. SUSAN'S LOUNGE ROOM - AFTERNOON

The party is in full swing.

A small crowd of eight children are sitting on the ground, playing pass the parcel.

Parents are scattered around, talking.

Susan walks out of the kitchen, carrying a tray of small sausages.

SUSAN

OK kids, come and get them!

She places the tray on the table.

Jody walks in with Michelle and Sammie.

SUSAN (CONT'D)

There he is! Hey guys, our other birthday boy has arrived.

The crowd cheers.

Susan looks to Jody, who is holding a present.

JODY

Where's the clown? Sammie has been dying to see him.

Jody hands the present to Susan.

SUSAN

Michael's upstairs, he is putting his suit on.

Sammie runs off.

MICHELLE
This looks great, Susan.

SUSAN
Thank you, Michelle.

JODY
Thank you for doing all of this.

SUSAN
No problems, relax!

Susan points to the sausages, as she places the present on the table; containing, heaps of other presents.

SUSAN (CONT'D)
Have some before they all disappear.

Michelle walks over, takes a sausage.

MELISSA, 7, pale and sickly, slowly walks up to Susan.

MELISSA
Aunty Susan? Where's dad?

SUSAN
He's upstairs, sweetie!

Michelle returns, looking to Susan.

MICHELLE
Do you need a hand in the kitchen?

Melissa slowly heads off.

SUSAN
Yes, thanks.

Michelle walks off, towards the kitchen.; Jody looks to Susan.

JODY
I haven't seen Melissa for a while. She looks so sick!

SUSAN
She is! She's still waiting for a donor. Michael didn't know whether the party was a good idea for her. She's so feeble.

JODY

They still haven't found someone compatible?

SUSAN

No! No one in the family seems to have compatible bone marrow. Can you believe it?

Susan sadly shakes her head.

Jack runs over.

JACK

Mom? Where's the clown?

SUSAN

He'll be here soon, Jack.

Jack runs off.

SUSAN (CONT'D)

How did you go with Sammie, yesterday?

JODY

Dr Soron found nothing but he wants to do an MRI next Friday, just in case. EEG too.

SUSAN

Just precautionary, I'm sure.

JODY

Something is making him collapse.

Jody looks around.

JODY (CONT'D)

Where did Sammie go?

SUSAN

He's probably playing. It's his birthday!

JODY

I know! I just want to make sure he's alright.

Susan smiles and replies, shaking her head.

SUSAN

OK, but I could use a hand.

Jody places her hand on Susan's arm.

JODY
I'll be right back.

Jody walks off; Susan heads to the kitchen.

Jody sees Sammie and Melissa walking down the stairs, holding hands, smiling; she heads their way.

JODY (CONT'D)
There you are!

Melissa appears livelier, her cheeks glowing a healthy pink.

Sammie is excited.

SAMMIE
The clown is coming down, mom.
He is in Aunty Susan's room.

JODY
That's great!

Sammie runs towards the other kids, Melissa follows just as quickly.

MELISSA
Hey, wait for me!

Jody looks on, a little surprised.

JODY
Have fun!

She walks away and heads for the kitchen.

INT. KITCHEN - CONTINUOUS

Michelle places four candles on a large birthday cake, iced with Sammie and Jack's name.

Susan pulls out a tray of small sausage rolls, out of the oven.

JODY
What can I do?

Susan turns around.

SUSAN
Did you find Sammie?

JODY
Yeah, is fine.

Susan places the tray on top of the stove, and begins to place the sausage rolls, on an empty plate.

SUSAN
Good! You can take out these rolls, for me.

JODY
He was with Melissa.

SUSAN
Great!

Jody picks up the full tray.

JODY
Susan?

SUSAN
Yeah?

JODY
Does Melissa have ups and downs, with her health?

SUSAN
I am sure she does. Why?

Jody shakes her head.

JODY
No reason, really. She just seemed to be the opposite of what she was, five minutes ago.

SUSAN
She must be having fun.

Michelle picks up on their conversation and frowns, looking up to Jody, wanting to say something, but doesn't.

Michelle looks to Susan.

MICHELLE
This is a beautiful cake, Susan.

SUSAN
(jokingly)
Thank you, I made it!

They all giggle.

JODY
Yeah, right!

SUSAN
Come on, Let's get back to the
party.

They exit to the lounge.

FLASHBACK:

INT. PHARMACEUTICAL LAB - DAY

Peter is at his desk, scribbling notes and vector diagrams, wearing rubber laboratory gloves.

He ponders his notes, brooding, and suddenly has an epiphany.

He walks to the safe in the corner and, looking around, spins the lock and opens the safe. He takes out a small lead container and closes the safe, then returns with the lead container to his desk.

Looking around, he picks up his briefcase and takes from it a small container.

He opens the lead container and removes a small vial with the pale blue liquid and quickly slips it in the other container, which he then places carefully in his briefcase.

Again, checking that he is unseen, he takes a pair of black leather gloves from his briefcase and quickly slips off the rubber gloves, and replaces them with the black leather pair.

He closes the briefcase and gets up from the desk, and heads for the door, opening it and peering out. He leaves the room, closes the door behind him, locking it.

EXT. CORRIDOR - CONTINUOUS

Frank is coming up the corridor quickly, pushing a dry mop. He smiles at Peter.

FRANK
You looked excited.

PETER
I have the answer, Frank.

FRANK
Really? To what?

Peter walks off, jovial.

PETER
To many things!

Frank watches until Peter is out of sight. He's no longer smiling.

END FLASHBACK.

INT. NURSE MANAGER'S OFFICE - MORNING

Nurse Manager and Jody are sitting. Nurse Manager is voicing her concern.

NURSE MANAGER
Are you happy here Jody?

JODY
I love it ... It's just my son.
I'm worried about him.

Nurse Manager sympathizes.

NURSE MANAGER
I can understand that.

JODY
Thank you.

On a different note.

NURSE MANAGER
By the way, something you should know.

Jody looks inquisitively.

NURSE MANAGER (CONT'D)
Annie went home for the weekend.
She actually requested it. She
should be back today.

JODY
That's great. Hope she enjoyed
it.

The Nurse Manager stands, Jody follows.

NURSE MANAGER
I'll do your shift, for you, on
Friday.

Jody smiles.

JODY
Thank you Marion. I really
appreciate it.

Jody walks out of the office.

INT. MICHAEL'S BEDROOM - DAY

Michael is napping on his bed. It's dim with the blinds pulled down.

The door slowly opens and Melissa comes in, holding a cup of coffee. She tiptoes up to her father's bed and puts the coffee on the table beside him.

She looks at him for a moment and then gives him a kiss on his face.

Michael wakes up and sees her there.

MICHAEL

Princess! What are you doing here? You're supposed to be napping.

Melissa looks intently at her father.

MELISSA

I made you coffee daddy.

Michael sits up, amazed.

He sees the coffee and looks at Melissa again.

MICHAEL

You didn't have to do that, Princess. You'd better finish your rest.

MELISSA

I'm fine, daddy, I don't need to rest any more.

Michael goes to the window and pulls up the blind so he can see her more clearly.

He looks at her intently. She's pink-cheeked and bright-eyed.

MICHAEL

Come here and give me a hug.

She runs at him, arms wide and hugs her tight.

MICHAEL (CONT'D)

I don't know what's happening, but whatever it is, I hope it keeps happening.

INT. NURSING HOME - MRS HUGHES ROOM - DAY

Jody walks in with a tray of food.

The room is empty. She turns around, looking puzzled, and heads for the corridor.

INT. NURSING HOME CORRIDOR - CONTINUOUS

Back out, into the corridor, she places the tray on the trolley, looking confused. She heads down the corridor.

She nears the entrance and sees Mr Parry sitting, in his usual lounge chair, watching TV.

INT. TV ROOM - CONTINUOUS

Jody pushes the trolley next to Mr Parry.

JODY

Hello, John! It's lunch time!

John looks up and smiles.

MR JOHN PARRY

Does it look as good as you?

Jody smiles and places the tray, on his lap.

Jody hears a familiar voice.

MRS ANNIE HUGHES (O.S.)

Can I have my lunch here today,
Jody?

Jody, quickly looks over towards the table next to the window, dumbfounded.

JODY

Annie?

Jody leaving the trolley behind, walks over to Annie who's smiling.

Jody is speechless.

MRS ANNIE HUGHES

What's the matter?

JODY

You! You look so much better,
Annie, and you're up!

Annie nods, smiling.

MRS ANNIE HUGHES
The doctor says I'm in remission!
Can you believe it?

Jodie is shaking her head in denial.

JODY
That's fantastic.

Annie smiles.

MRS ANNIE HUGHES
So, can I have my lunch here?

Jody nods.

JODY
Sure!

Jody returns to the trolley, takes the tray, brings it to Annie, placing it on the table.

JODY (CONT'D)
Enjoy you lunch, Annie.

Annie picks up her cutlery, smiling.

Jody, still dumbfounded, pushes the trolley out of the TV room.

EXT. COFFEE SHOP - MAIN STREET - AFTERNOON

Steven sits with Dr Soron, drinking coffee.

Dr Soron has a large note book placed on his laps.

DR JAMES SORON
I am sure it is all related to
it.

Dr Soron places the book on the table.

DR JAMES SORON (CONT'D)
I am telling you, something is
definitely going on. One of my
patients has recovered and there
are no documented medical reasons
why that should have happened.
It's quite probable that he's
affecting others as well.

STEVEN MARSH
We'd better get as many tests
done as we can.

DR SORON
He's coming in on Friday, for an MRI. I've organized an EEG too.

STEVEN MARSH
I want to run some tests at the lab. Can you organise that?

Dr Soron shakes his head.

DR SORON
I doubt it, his mother his overly protective.

Steven moves forward and leans on the table, looking James straight in the eyes.

STEVEN MARSH
Work it out! Bring him in, after the MRI. I don't care how you do it. You work for me, remember?

Dr Soron sits back in his chair, places the note book back on his lap, staring back at Steven, pissed off.

Steven stands, no words exchanged, and walks away.

Dr Soron picks up his cup, following Steven with his eyes.

He finishes his coffee and gets up. He takes hold of his note book and walks away.

INT. STEVEN MARSH'S OFFICE - AFTERNOON

Steven is at his Desk.

The speakerphone buzzes. Steven presses the button.

STEVEN MARSH
Yes?

The SECRETARY, 20's, responds.

SECRETARY
Frank Sart is here to see you?

STEVEN MARSH
Show him in.

The door opens and Frank walks in. Steven points to one of the chairs, in front of his desk.

STEVEN MARSH (CONT'D)
Be seated, Frank.

FRANK
Thank you, Sir.

Frank enters and sits himself down.

STEVEN MARSH
What do you have for me?

Frank shifts uneasily.

STEVEN MARSH (CONT'D)
Just tell me what you know, damn
it! I still have that file on
your human experiments in my
safe. I'll release it if I have
to!

Frank caves in.

FRANK
He's replicating telomerase
without the use of the virus.

Steven laughs.

STEVEN MARSH
I don't believe you. It's
impossible.

FRANK
I read his notes. I'm convinced.

STEVEN MARSH
Where does he keep his paper work?

FRANK
He takes it home.

Steven nods.

STEVEN MARSH
I'll deal with it. You may go.

Frank stands and heads for the door the faces Steven.

FRANK
When you get control of this
back, will you let me work on it?

Steven sits down and picks up the phone.

STEVEN MARSH
(to Frank)
It depends on how far you're
prepared to go.

Frank stops, anticipating...

FRANK
I'll do anything to be working
where I belong again.

Steven gestures to him to wait and starts dialing the phone.

STEVEN MARSH
Get me security.

INT. MICHELLE'S DINING ROOM - EVENING

Jody and Sammie help Michelle clear the dinner table.

JODY
Thanks for dinner mom.

MICHELLE
You looked like you could do
without a night of cooking.

They head for the kitchen.

INT. KITCHEN - CONTINUOUS

They stack the dishes. Sammie hands Michelle a plate.

SAMMIE
Here, Nanna.

MICHELLE
Thank you, Sammie. You can go and
watch the dinosaurs, if you like.

No sooner said, Sammy runs out.

SAMMIE (O.S.)
Yeah, Dinosaurs.

Michelle looks to Jody.

MICHELLE
What's worrying you? you barely
uttered a word over dinner.

Jody leans on the bench.

JODY
Sammie.

MICHELLE
What do you mean, Sammie?

JODY

Mom, I'm an experienced nurse.
I'm seeing things my training
never taught me about.

MICHELLE

What do you mean? -- In what way?

JODY

People with chronic or terminal
illnesses seem to be getting
better after he's with them.

MICHELLE

It's just a coincidence, Jody.

Jody is adamant.

JODY

No Mom, it's not.

The phone rings.

MICHELLE

I'll be right back.

Michelle walks out of the kitchen. Jody walks over to the
sink and starts filling it.

Michelle returns with the cordless phone.

MICHELLE (CONT'D)

It's for you, it's Susan. She
tried you at home and she said
your cell phone is off.

JODY

What does she want?

Jody wipes her hands on a tea towel.

MICHELLE

She needs to talk to you.

Jody takes the phone, walking away from the sink.

JODY

(into phone)
Hi Susan.

Michelle walks to the sink, keeping an eye on Jody.

JODY (CONT'D)

(into phone)
Sure, what's up?

Michelle quietly begins to wash the dishes.

JODY (CONT'D)
(into phone)
Melissa?

Jody looks to Michelle, frowns.

JODY (CONT'D)
(into phone)
What's happened?

Jody looks to Michelle, relieved, smiling.

JODY (CONT'D)
(into phone)
That's good news.

Jody places her hand over the receiver.

JODY (CONT'D)
(to Michelle)
Melissa is feeling a lot better.

Michelle smiles, nodding.

JODY (CONT'D)
(into phone)
Sammie?

Jody shakes her head and leans on the bench, a little in shock.

MICHELLE
What's up?

JODY
(to Michelle)
Melissa believes Sammie made her better!

Michelle leaves the dishes and faces Jody.

JODY (CONT'D)
(into phone)
Can I call you tomorrow?
(beat)
Thanks, see you!

Jody places the phone on the bench and looks to Michelle with a "I told you so" look.

JODY (CONT'D)
Still a coincidence, Mom?

Jody turns and walks out of the kitchen.

INT. LOUNGE ROOM - CONTINUOUS

Sammie is watching his dinosaurs DVD.

Jody walks over to the lounge and sits by his side.

JODY

Sammie. Mommy wants to talk to you.

Jody takes the remote and lowers the sound which isn't appreciated by Sammie.

SAMMIE

Mommy!

JODY

This is important Sammie.

Sammie sighs and looks to Jody.

JODY (CONT'D)

Sammie? Remember Annie at Mommy's work?

Sammie nods.

JODY (CONT'D)

You said, you made her better.

Sammie nods, turning back towards the TV.

Jody grabs the control and switches it off.

SAMMIE

Mo-om! I'm watching it.

JODY

Sammie, this is very important to Mommy.

Sammie looks to Jody, still irritated.

JODY (CONT'D)

You asked Annie if she felt better. Do you remember?

SAMMIE

Uh huh.

JODY

Why did you ask that?

SAMMIE

Cos she was sick.

JODY
How did you know she was sick,
Sammie?

SAMMIE
She called me.

Jody looks confused. Sammie replies emphasising each word,
annoyed.

SAMMIE (CONT'D)
Annie called me when I was in the
big TV room.

Michelle has walked in and is moving near the lounge,
listening.

JODY
How did you hear her, Sammie?
Annie's room is a long way away,
from the TV room.

Sammie shrugs his shoulders.

SAMMIE
I don't know. I just heard her.

Michelle sits on the lounge; Sammie looks to her and
smiles. Jody places her hand on his leg.

JODY
Sammie?

Sammie looks to Jody, raising his eyes, sighing.

JODY (CONT'D)
Sammie? Did Melissa tell you she
was sick too?

Sammie nods.

JODY (CONT'D)
Did you make Melissa better?

Sammie nods, smiling, then looks to Michelle.

SAMMIE
Nanna is a little sick too,
mommy!

MICHELLE
Nanna's not sick sweetie.

SAMMIE
(nods)
Only a little.

Jody looks to Michelle.

JODY
(concerned)
Mom?

Michelle shrugs her shoulders.

MICHELLE
There's nothing wrong with me
Jody. You know me. I would tell
you.

Michelle stands, a little annoyed.

MICHELLE (CONT'D)
This is nonsense. All that has
happened is a coincidence, Jody.

Michelle walks off.

MICHELLE (CONT'D)
I'll make coffee.

Michelle goes to the kitchen. Jody looks to Sammie.

JODY
Sammie, if Grandma is sick, why
haven't you made her feel better?

SAMMIE
I can only make her better if she
calls me.

Jody shakes her head confused.

SAMMIE (CONT'D)
Can I watch the dinosaurs, Mom?

Jody, deflated, hands him the remote.

JODY
Here.

Sammie presses the remote. The Dinosaur DVD starts; Jody,
wary, looks towards the kitchen.

INT. NURSE MANAGER'S OFFICE - MORNING

Jody sits with the Nurse Manager, in the office.

NURSE MANAGER
You're jeopardizing your position
here, Jody. You can't keep
having time off. Your patients
depend on you.

JODY

I know Marion, but what am I supposed to do? Look at Annie, can you explain that?

The Nurse Manager shakes her head.

NURSE MANAGER

No, I can't... Look, Jody, take a week off. Sort things out. I'll hold your position, but not a day longer.

Jody nods and stands.

JODY

Thank you Marion.

Jody walks out.

The Nurse Manager looks on, shaking her head in dismay.

EXT. STREET OUTSIDE PETER'S HOME - MORNING

A nondescript van with ladders on the roof rack is parked down the road.

Peter's garage door opens and he backs his car out the driveway. The garage door closes.

He looks up and down the street as he backs out and then drives off.

I/E. VAN, STREET OUTSIDE PETER'S HOME - MORNING

Two of Marsh's security guards and Frank are in the front of the van, watching Peter drive off. All are dressed as painters.

Frank is nervous. The others sense it.

FIRST SECURITY GUARD

Don't you go getting scared on us Professor. Only you know what we're looking for.

They both scrutinize him; Frank gulps.

FRANK

I'll be OK. Just get me inside.

The guards eyeball each other, and one nods.

The driver starts the van's engine and it moves into Peter's driveway.

The guards and Frank get out of the van and open the rear doors. They remove paint cans and a ladder off the roof.

They carry the gear up to the doorway.

INT. MICHELLE'S LOUNGE ROOM - DAY

Michelle sits on the sofa with Sammie asleep beside her.

We hear the front door open and close. Jody walks in.

MICHELLE
(whispering)
Back so soon?

JODY
(whispering)
She's given me a week off.

Michelle stands and walks over to Jody.

MICHELLE
(whispering)
Why? I can manage things here.

JODY
(whispering sternly)
No you can't mom. I want you to
make a Doctor's appointment.

MICHELLE
(a little louder)
What for?

JODY
For a full check-up.

MICHELLE
I don't need a check up. Stop
worrying.

Jody breaks down, speaking loudly.

JODY
I can't!

Michelle hugs her.

INT. PETER'S HOUSE - DAY

Peter pauses at the open front door. He's wearing black gloves. He gapes at what he sees.

The whole place has been turned over. One great mess.

Peter shakes his head.

PETER

Fuck.

He looks to his desk which has had all of its draws removed.

Peter walks over to one of the draws on the floor, tossing every thing out of it, becoming frustrated.

He moves over to another draw, placed on the lounge, looks through it , finding his small black note book.

Relieved and opens the book, flicks through it until he finds a page and tears it out, stuffing it in his pocket.

Angrily, he quickly walks out, closing the door behind him.

INT. STEVEN MARSH'S OFFICE - DAY

Steven, Frank and Dr Soron are in conference with a FINANCIER. Frank, attired in a starched white laboratory coat, is addressing the group while making diagrams on a whiteboard.

FRANK

The quest for the fabled elixir of youth has occupied some of the best scientific minds for millennia, nevertheless, only since molecular biology became fully understood were we able to understand the ageing mechanism.

The Financier nods understandingly; Steven and Dr Soron seem impressed with Frank's presentation.

FINANCIER

So, Professor Sart, can you explain to me what you have that other molecular biologists have yet to discover.

FRANK

You understand that my research is still very confidential...

He looks at Steven who nods to go on.

FRANK (CONT'D)

It's no secret that the enzyme telomerase controls the life of a cell.

(MORE)

FRANK (CONT'D)

The means by which this happens is well-understood and is explained in that report you have. The downside of telomerase is that it also can cause uncontrolled cell growth--cancer. In other words, telomerase can give you immortality and it can also kill you. This was the enduring paradox until I made my discovery here in the laboratories of Marsh Pharmaceuticals.

Frank pauses, pleased with his presentation. Steven is also impressed. The financier is hard to read. Dr Soron is deep in thought.

FINANCIER

So, why do you need my investment?

Steven stands up and moves beside Frank.

STEVEN

We have reached the end of the laboratory phase and now have to meet the regulatory requirements before we can market the product. As you would know, this is the most demanding part of any pharmaceutical product's development. Animal, followed by human trials will last for three years. This is the area where we need an investment partner.

The Financier is about to speak when there is a commotion outside the office. Lots of yelling and things falling over.

All the men look to the door.

PETER (OS)

If you don't let me in, I'll break in.

The door crashes open and Peter busts in, furious.

He heads straight to Steven, followed by the secretary who's totally helpless.

PETER (CONT'D)

You asshole Marsh. That research is mine. You had no right to get your goons to break into my home.

Steven gestures to the secretary.

STEVEN
Call security now.

The secretary runs out.

Frank and Dr Soron don't know what to do. The Financier looks on, concerned. Peter seems oblivious to them.

PETER
You cannot proceed with this project. You simply don't have a clue what you're dealing with, Marsh, and I'll make damn sure you'll never start.

Three security guards rush in.

STEVEN
Get him out of here now!

The guards manhandle Peter who struggles, but can't get out of their grip. They drag him from the room.

PETER
Don't you try it Marsh. You'll regret it.

Steven closes the door behind them and turns back to the others. The Financier is incredulous, but Frank and Dr Soron seem to fully understand.

STEVEN
I apologize for that. A disenchanted ex-employee.

The Financier gathers his wits.

FINANCIER
Don't worry, Mr. Marsh. I can see that my investment would be inappropriate at this time. Good day.

He leaves the room quickly, not looking back.

Steven fumes as the financier exits.

STEVEN
I'll deal with Jones. He won't bother us again--ever.

EXT. JODY'S HOUSE - DAY

Peter sits in his car, parked outside a neat suburban house.

His hands, covered with black leather gloves, rest on the steering wheel as he gazes at the house.

He takes the scrap from the notebook and checks it against the house number, and is satisfied.

Peter gets out of the car, carefully looking around and walks to the front door and knocks.

He looks around the neighborhood as he waits.

Jody opens the door.

JODY
Can I help you?

PETER
Mrs Brown?

Jody nods.

PETER (CONT'D)
My name is Peter Jones, I worked
with John. Can I come in?

Jody hesitates for a Moment.

JODY
This isn't a good time Peter.

PETER
It's important.

Jody checks him out.

JODY
He did speak of you well, but I
always wondered why you seemed to
vanish. You didn't even go to his
funeral

PETER
I know, and I am sorry about
that, but please let me explain
it all now, will you?

Jody shows Peter in.

The door closes.

INT. LOUNGE ROOM - CONTINUOUS

Jody shows Peter to the lounge; Sammie sits on the floor playing with his cars.

JODY
Please, sit down.

Peter looks to Sammie.

JODY (CONT'D)
That's Sammie, my son. This is Dr
Jones, Sammie.

Sammie looks up and smiles.

SAMMIE
Mom isn't sick!

Peter smiles in return.

PETER
I'm a scientist-type doctor, not
a medical one.

SAMMIE
Do you like dinosaurs? You can
watch them on TV with me if you
like?

PETER
After mommy and I have a talk, is
that OK?

SAMMIE
Sure.

This breaks the ice with Jody who smiles.

PETER
I didn't come here to stir up bad
memories, but I really need your
help.

JODY
No, that's fine. How can I help
you?

PETER
John and I were developing a
breakthrough in pharmacology when
his accident occurred. I have
just had my apartment ransacked
and all my research stolen. I was
wondering whether John had perhaps
left paper work on our research
here?

JODY
I am not sure, maybe. Who
ransacked your apartment?

PETER
Marsh pharmaceutical.

Jody looks at Sammie.

JODY
Darling, would you be a
sweetheart and go to your room
and read that book while I talk
to Dr Jones?

SAMMIE
Mo-om!

JODY
I'll give you extra ice cream
tonight if you do.

SAMMIE
Promise?

JODY
On my heart.

Sammie rushes from the room with a leap; Jody and Peter
watch him and then her expression changes.

Jody shakes her head.

JODY (CONT'D)
Those fucking bastards! They
never had the decency to tell me
how John got radiation poisoning.

PETER
That's no surprise. They told no-
one.

Jody looks Peter straight in the eyes.

JODY
Do you know?

PETER
I was there when it happened.

JODY
What happened?

PETER
I'll start at the beginning.

FLASHBACK:

INT. LABORATORY - NIGHT

John and Peter, wearing colored goggles, are irradiating a chemical sample in a square glass container with a laser. Optical instruments are detecting various outputs.

PETER (V.O.)

We learn a lot about molecules by illuminating them with various wavelengths and observing how they react. It was a regular late-night experiment when John had this epiphany.

John sits up suddenly and turns off the laser.

JOHN

I just got it all figured out!

PETER

What? We're nowhere near any solution.

JOHN

We've been doing it all wrong. Marsh is an idiot. His way by manipulating viral DNA won't work. Look at this.

John takes off his goggles and goes to the whiteboard. Peter removes his goggles and watches John start writing.

END FLASHBACK.

INT. SPECIALIST WAITING ROOM - DAY

Michelle walks up to the receptionist.

MICHELLE

I have an appointment, with Dr Soron.

The nurse looks at her consultation book.

RECEPTIONIST

You're next, please take a seat.

Dr Soron's door opens.

Seeing Michelle, he shows her in.

DR SORON

Come in, Mrs Carter.

Michelle walks over and enters the room.

The door shuts.

INT. JODY'S LOUNGE ROOM - DAY

Peter explains to Jody.

PETER

He was a genius, Jody. Let me try and simplify what he worked out. You understand how radios work?

JODY

I know they reproduce sound.

PETER

Exactly! Inside each Hi-Fi radio is the mechanism to faithfully reproduce any sound created at another time or place without ever having to be near the objects that created that sound. Every day, we have the voices of people we have never met here in our homes, just like that are in the room with us.

JODY

So how is this relevant to what you and John were doing?

PETER

He expanded the idea to molecular transmission. Already it was done every day with lasers, but he went one step further.

FLASHBACK:

INT. LABORATORY - NIGHT

John has diagrams on the whiteboard, talking to Peter who is watching.

JOHN

If we irradiate telomerase-producing cells with neutrons, some of the neutrons will be absorbed here and here. This then becomes unstable...

(Points to the diagram)

And then there is a long gamma ray burst, but not just an ordinary gamma ray...

He points at the molecule. He looks to see if Peter is following. Peter suddenly gets excited.

PETER

I got it! When that molecule decays, it emits a gamma ray, but that gamma ray is modulated with the information to reconstruct the molecule elsewhere if the materials are there!

JOHN

Exactly. We transmit genetic information by modulating gamma rays.

The men have a joyous high-five as they realize the breakthrough.

END FLASHBACK.

INT. LOUNGE ROOM - DAY

Jody is deep in thought as Peter continues explaining.

PETER

We called it gamma-telomerase, and it is actually made much safer by the process.

Jody is having an epiphany of her own.

JODY

You mean this stuff, whatever it is can cure people without ever actually having to be swallowed or injected or whatever?

PETER

That's exactly what John discovered.

JODY

I think I have seen it in action already.

Peter is now open-mouthed.

PETER

Where?

INT. STEVEN MARSH'S OFFICE - DAY

Steven is at his desk. A PRIVATE INVESTIGATOR sits opposite him. The investigator is listening to his cellphone.

Standing by the investigator's side are two of the burly security guards.

The investigator snaps his phone shut.

INVESTIGATOR

My people have followed him to a suburban home. It's the residence of a Mrs Brown. Maybe his girlfriend?

Steven sits up at this.

STEVEN

No, she's not his girlfriend. I know damn well who she is and I think I can guess why he's there.

The investigator waits to learn more, but Steven keeps his cards close to his chest. Abruptly he ends the meeting.

He stands, extending his arm to the surprised investigator.

STEVEN (CONT'D)

Thank you, you did well. You can call your people off now.

The investigator gets to his feet and already one of the guards is holding the door open for him. He heads to the door.

STEVEN (CONT'D)

Send me your account.

The investigator leaves and Steven gestures to the guards to approach him.

The guards eyeball each other, knowing something is afoot.

STEVEN (CONT'D)

Prepare the van, you're going to pick up a couple of guests. Take your guns. I'll brief you in the garage.

The guards eyeball again, this time very seriously.

INT. LOUNGE ROOM - DAY

Peter looks intensely at Jody.

PETER

You're quite sure Sammie did this to people?

JODY

I can't see any other common link. I couldn't explain it at all, but now you've told me about this, I'm sure it's the same thing.

PETER

But didn't John die before Sammie was born?

JODY

I was pregnant with Sammie. I can't erase it from my mind.

INT. HOSPITAL - DAY

FLASHBACK:

TAKE FROM HOSPITAL SCENE

John, lies unconscious on a hospital bed, surrounded by transparent radiation curtains. There is a purple ionization glow about his whole body.

Jody, pregnant, in her radiation suit, stares at John, rubbing her belly, eyes welling.

JODY

The baby kicked again, last night, John. Another two weeks and you'll be a daddy.

Jody drops her head and begins to cry, holding her belly.

Unseen by Jody, the ionization glow flickers between joins in the radiation curtains and contacts the rip in her suit.

END FLASHBACK.

INT. LOUNGE ROOM - DAY

Jody wipes away tears as Peter comforts her.

PETER

He was a good friend and colleague and I miss him still Jody.

Jody pulls herself together.

JODY

What happened after the incident?

PETER

They canned the whole thing when John died but I wasn't going to let his brilliant work die with him. I kept on with it in the lab after hours but now my research is gone.

Jody shakes her head.

JODY

I can't imagine John would not have kept them. I'll go through his boxes and look for you.

PETER

I would appreciate that.

Peter places his gloved hands together.

PETER (CONT'D)

I am very sorry that I couldn't attend his funeral.

JODY

That's OK.

PETER

No, it's not, but I just couldn't go. You see, I had a reaction from the radiation, that lasted for quite a few weeks after the accident. I took a month off, but that didn't help.

Jody looks up, inquisitively.

PETER (CONT'D)

You see, I was glowing in the dark too.

Jody is flabbergasted.

JODY

You too!

Sammie appears at the doorway and comes in the room.

He walks up to Peter, extending his hands.

JODY (CONT'D)

What are you doing, Darling?

Sammie looks to Jody.

SAMMIE
He's sick mommy! -- He just
called me.

Peter, confused, shakes his head.

PETER
I didn't call you, Sammie.

Sammie nods and whispers in a cute, caring tone.

SAMMIE
Yes, you did.

Jody looks to Peter, holding on to both of Sammie's hands.

JODY
Are you still ill?

Peter drops his eyes, nodding.

PETER
Yes.

JODY
Do you have cancer?

Peter, surprisingly nods.

PETER
Yes I do. From the radiation.

Jody looks to Sammie, then back to Peter.

JODY
See! This is what I was saying. I
have seen the effects of the
research.

INT. UNDERGROUND GARAGE - DAY

The white van is parked facing out from the garage wall.

The two security guards, now wearing plain overalls are
climbing into the van, watched by Steven.

They slam the doors. Steven walks up to the driver's window
and looks in.

STEVEN
Got everything?

The guard in the passenger seat shows him his gun.

STEVEN (CONT'D)
OK, but I want them both
unharmmed. It's a threat only.
Don't let me down.

The guards nod and Steven backs away.

The van starts up and heads out of the garage.

INT. LOUNGE ROOM - DAY

Peter and Jody are still talking.

Sammie is back playing with his toys.

PETER
Would you let me test Sammie's
blood?

JODY
I don't know. He is having an MRI
on Friday. Dr Soron thought all
of this might have been caused by
pressure building up somewhere in
his head.

Peter looks shocked.

PETER
SORON? He works for Marsh
Pharmaceutical. Jody, I wouldn't
trust him. How much does he know
about Sammie?

Jody looks worried.

JODY
Not much, apart from that one
incident that happened in his
waiting room.

PETER
Jody, You can't let him see
Sammie anymore. Marsh
pharmaceutical must not find out
about Sammie.

Jody feels fear.

JODY
Oh my god, Mom's gone to see
Soron for a full check up.

Peter shakes his head.

PETER

He'll source the information out
of her.

Jody stands, frustrated and crosses her arms.

She Looks towards Sammie, eyes welling.

JODY

What am I supposed to do, now?

Peter stands and places his hand on Jody, reassuring her.

PETER

Trust me please. For your child's
sake and your own.

Jody looks to him.

PETER (CONT'D)

Come with me. I have a friend
that will look after you and
Sammie. You'll be safe, and we
can run some tests on Sammie.

Jody looks to Sammie, who is happily playing.

She looks back to Peter.

JODY

I do trust you Peter.

Peter smiles in approval.

PETER

I'll be back in an hour. Just
pack as though you're going away
for a weekend.

Peter gets to his feet and Jody takes him to the door.

PETER (CONT'D)

It will all be fine.

Jody gives him an unconvincing smile.

EXT. SHOPPING CENTER CAR PARK - DAY

Michelle is walking to her car with a shopping bag on her
arm.

She opens the car and put the bag in the back and gets in
the driver's seat.

She closes the door and checks her watch, then takes out
her cell phone, and dials.

INT. LOUNGE ROOM - DAY

Jody's phone rings and she rushes to pick it up. She's getting flustered. Sammie is not in the room.

JODY

Mom! I'm glad you called... Mom, no, listen to me, he's not a nice man at all, he works for the people who killed John... Mom! Listen to me, come here please. Sammy and I are going somewhere safe and I think you should too.

Jody fidgets as she listens to Michelle.

JODY (CONT'D)

Mom, just come here. I'm not wasting time explaining on the phone. I'm packing now to go, OK? Just come here, dammit!

(beat)

I will talk like that if it means it's the only way you'll listen to me! Just do as I say Mom. Bye.

She hangs up and rushes out of the room.

JODY (CONT'D)

Sammie, where are you?

EXT. SHOPPING CENTER CAR PARK - DAY

Michelle starts her car and begins reversing out of her space.

A horn sounds loudly and she jerks to a stop.

We see her mouthing "shit!"

EXT. STREET OUTSIDE JODY'S HOUSE - LATER

The white van cruises along the street slowly. The guards check out the house and surroundings.

The van cruises past.

INT. VAN - DAY

The guard driving, speaks to the passenger.

GUARD1

Looks clear enough. We won't get hemmed in if we park alongside the driveway.

GUARD2

Think we should drive in? We're less likely to be seen.

GUARD1

No, we'd have to back in and that would be too slow. She'd come out and we'd lose any surprise. The street it is.

He swings the wheel to go around the block.

EXT. STREET OUTSIDE JODY'S HOUSE - DAY

The white van slowly pulls to the curb, just by Jody's driveway.

We see the guards checking out the house.

INT. VAN - DAY

Guard 1 the driver, is staring at the front door.

Guard 2 is checking his gun, tucked in his waistband.

Guard 1, looks to him.

GUARD1

Put that away. It's only a kid and a single mom.

Guard 2, hangs on to the gun.

GUARD2

You just never know.
(Opens his door)
Let's go!

Guard 1 opens his door and steps out.

They make their way across the road and walk up to Jody's door and knock.

The door opens. Jody is startled.

GUARD1

Mrs Brown?

JODY

Yes, who are you?

GUARD1
Is your son here?

JODY
What do you want with my son?

Guard 2, lifts his gun.

Jody freezes.

GUARD1
We mean you no harm.

They push a terrified Jody back into the house and quickly close the door.

I/E. PETER'S CAR, JODY'S STREET - DAY

Peter drives down Jody's street. The van outside Jody's house is just visible, facing him.

He sees Jody and Sammie being bundled into the side door of the van and the guards quickly running and entering the front.

The guards slam the doors shut.

INT. PETER'S CAR - DAY

Peter is at first shocked, and then determined.

He grasps the steering wheel tight.

INT. VAN - DAY

Guard 1 starts the engine and releases the brake.

Guard 2 looks ahead and grabs his gun in his waistband and yells.

GUARD2
Look, it's Jones!

GUARDS' POV:

Peter's car is accelerating on the wrong side of the road directly at the van.

END POV

Guard 2 grips his gun as Peter's car approaches at speed.

EXT. STREET OUTSIDE JODY'S HOUSE - DAY

The two cars collide. Peter's airbag deploys, and he disappears inside it.

We hear a gun shot.

The two cars come to rest, the van rolling slightly back.

We see Peter, as the airbag deflates, struggling to open his door.

INT. VAN - DAY

Guard 1, in the driver seat is slumped unconscious over the wheel which is pushed upwards into him.

Guard 2, still holding onto his gun, has accidentally shot himself during the collision, in the guts.

Blood is all over his shirt and hands, as he covers his wounds with them, semi conscious

In the rear, Jody is screaming, holding Sammie in her arms.

JODY

Sammie!

Sammie has blood on his forehead.

Guard 2, is stirring.

I/E. PETER'S CAR - DAY

Peter stumbles out, walking towards the van.

We hear Jody scream out, as she sees Peter.

JODY

Get me out! Sammie's hurt.

I/E. VAN - DAY

Jody is trying to open the sliding door, to no avail.

JODY

I can't open the door.

Peter is standing near the driver's door, opens it up and looks to Jody and Sammie.

Sammie drags guard 1 out of the car.

He pushes his seat forward.

Guard 2 moans. Peter looks to him.

JODY (CONT'D)
Are they still alive?

PETER
I don't know pass Sammie to me.

JODY
Sammie's out cold.

PETER
Pass him over! Quickly!

Peter squeezes behind the driver's seat, taking Sammie off Jody, steps back out, Sammie in his arms.

Jody follows, squeezing out from behind the driver's seat, looking at Guard 1, laying on the ground.

Peter, carrying Sammie, begins to walk.

PETER (CONT'D)
Let's go!

Jody is frantic and crying.

JODY
Where to? What in? Your car is
wrecked and I can't get mine past
this mess!

Just as she says that, she sees a car coming down the road.

JODY (CONT'D)
There's a car coming.

Peter doesn't look back.

PETER
Don't worry about it, let's go!

Peter keeps walking, with Sammie in his arms.

Jody yells out.

JODY
No, wait! It's my mom!

Peter stops and turns around.

Jody waves her arms, frantically. Peter walks back, towards Jody.

Michelle pulls up, looking horrified as she sees them.

Jody runs to open the back door.

Michelle is shocked.

MICHELLE
What's going on? What's wrong
with Sammie? Who's that man?

Peter enters the back seat, with Sammie.

Jody closes the door and opens the passenger door; As she steps in, she shouts, crying.

JODY
Drive Mom! -- Drive!

Michelle accelerates as Jody closes the door.

INT. MICHELLE'S CAR - CONTINUOUS

Michelle looks into the rear view mirror then back to Jody, horrified and anxious

MICHELLE
What's happened?

Jody looks back to Sammie and Peter.

JODY
Where to, Peter?

PETER
Sunset, Ave.

MICHELLE
Where's that? -- You should be
going to the hospital.

PETER
Keep going, I'll show you the
way.

Jody looks to Michelle, crying.

JODY
Drive faster Mom!

INT. VAN - DAY

Guard 2 manages to get his cell phone out, holding onto his wound with his other hand.

He is having difficulty talking and gasps for air.

GUARD2

They got away.

He tries to take a breath, pain faced.

GUARD2 (CONT'D)

Jones. It was Dr Jones.

The phone drops out of his hand.

His head rolls to the side, eyes open, he takes his last breath.

INT. STEVEN MARSH'S OFFICE - DAY

Dr Soron is sitting in front of Steven's desk.

Peter's case is on his desk, opened; next to it the vial, half filled with pale blue solution.

Steven, standing, slams the phone down.

STEVEN MARSH

Fucking asshole, he's got the kid.

Dr Soron looks on, silently.

Steven sits back down, placing his elbow on the table on the desk and his fist near his mouth, takes hold of the vial, with his other hand.

He gazes and ponders.

DR SORON

What now?

Steven looks to him and nastily answers.

STEVEN MARSH

We'll find him.

Steven lifts the vial and stares at it.

STEVEN MARSH (CONT'D)

We'll find both of them!

INT. MICHELLE'S CAR - LATER

Sammie awakens a little groggy.

PETER

Next street, on your right, number 31. I'll call and get the garage opened.

Michelle follows the direction.

Peter takes out his cellphone and speed dials.

PETER (CONT'D)
(Into phone)
Open the garage right now please.
I'll answer questions later.

He snaps the phone shut.

PETER (CONT'D)
(To Michelle)
That's it, over there. Please
drive straight into the garage.

MICHELLE
No, way!

JODY
Do as he says mom, -- please!

Michelle grunts and turns in the driveway as the garage door rolls open in front of them. As the car enters and comes to a halt, the door closes.

INT. GARAGE - DAY

Jody opens her door, steps out and opens Peter's door.

Peter steps out, with Sammie in his arms.

Michelle, still sitting at the wheel, comes to terms with what's happening and not at all happy about it.

JODY
What about mom Peter?

Peter looks at her.

PETER
They know who she is, thanks to Soron. For now, I think we all need to stay here.

Michelle has had enough.

MICHELLE
And just precisely, what is "here"?

PETER
It's my safe house and there's plenty of room for you all.

The door from the house into the garage opens and Nurse Kelly enters the garage. She sees Sammie in Peter's arms and opens the door wide.

NURSE KELLY
Bring him in Peter, onto the
sofa.

Jody realizes who it is.

JODY
Nurse Kelly. Can I have a
stethoscope and some antiseptic
rinse solution please?

NURSE KELLY
Of course Mrs Brown. I forgot
you're a nurse too, come on in.

They enter the home through the garage door, watched by Michelle who reluctantly gets out of the car and follows.

INT. STEVEN MARSH'S OFFICE - DAY

Steven and Dr Soron are sitting opposite each other at Steven's desk. Steven is brooding and Dr Soron is watching him with some concern.

STEVEN
I'll call that private eye back
to find them.

DR JAMES SORON
Don't you have more urgent
matters to attend to?

STEVEN
Like what?

DR JAMES SORON
Like two guards of yours, dead or
seriously injured.

STEVEN
No one knows. Do you think I'm
stupid? That van can't be traced
to me. They knew the risks.

Dr Soron gets to his feet.

DR JAMES SORON
I think you have a mess to clean
up. I'll find them.

STEVEN

No you won't. You'll do as I
say.

DR JAMES SORON

I'm leaving. Clean up your mess,
Steven.

Steven watches him leave the office. He's fuming.

INT. CORRIDOR OUTSIDE STEVEN'S OFFICE - CONTINUOUS

Dr Soron walks to the elevators and takes his cellphone out
of his pocket. He presses the button for the elevator and
then dials a number on the phone.

As he puts the phone to his ear, the elevator doors open
and he steps inside.

As the doors close, he begins a conversation.

EXT. MARSH PHARMACEUTICAL CARPARK - DAY

Dr Soron leaves the building entry and walks slowly to his
car.

As he gets to his car, there are sirens approaching; he
looks around.

Two police cars drive into the premises and come to a halt
outside the entry to Marsh Pharmaceuticals. Police rush
into the building

Dr Soron checks his watch and then gets into his car.

INT. SAFE HOUSE - DAY

Jody and Nurse Kelly are attending to Sammie, on the sofa.

Sammie is now conscious and cleaned up.

Michelle watches with grandmotherly concern from an
adjacent chair.

Nurse Kelly hands Jody a small pencil flashlight. Jody
holds it above Sammie's eyes.

JODY

Now look at the light and don't
squint.

She shines the light on each eye and Sammie manages not to
squint too badly.

NURSE KELLY

Normal response. No sign of
concussion at all.

JODY

Thank God for that.

Michelle is pleased to see Sammie is OK. She sits back in a
chair.

MICHELLE

So, can somebody please tell me
what I'm doing here?

Peter walks into the room with a tray with a pot and cups.

PETER

I think I'd better start that
explanation.

INT. DR SORON'S ROOMS - DAY

The private investigator is sitting opposite Dr Soron. He's
hunched in expectation.

Dr Soron hands him a sheet of paper.

DR JAMES SORON

These are all the people involved
and their last known addresses.
Three of them are patients and
I'm breaching confidentiality
just giving you this, so treat it
appropriately.

INVESTIGATOR

Of course.

He peruses the list.

INVESTIGATOR (CONT'D)

This Dr Jones. He worked with
Marsh?

DR JAMES SORON

Yes, but don't ask questions
there. I want to find him
myself, you understand?

The investigator nods.

DR JAMES SORON (CONT'D)

And, by the way, if you haven't
sent your account to Marsh,
forget it. He's not likely to
pay anyone in a long time.

This upsets the investigator.

INVESTIGATOR

How come?

DR JAMES SORON

Let's say he didn't do things the way I like them done.

INVESTIGATOR

And this guy Jones?

DR JAMES SORON

I'll deal with him when you locate him. You don't need to know any more.

The investigator is getting more respect for Dr Soron.

INVESTIGATOR

After the Marsh experience, I'll need a payment up front.

Dr Soron's eyes narrow.

DR JAMES SORON

See my secretary. She handles petty cash.

The investigator gets up to go when Dr Soron has an afterthought.

DR JAMES SORON (CONT'D)

There's one other possibility. I haven't seen her in a long time, but I know she treated Jones. She's a nurse specializing in radiation. Her first name is Kelly. That's all I know.

INVESTIGATOR

I'll find them.

DR JAMES SORON

And quickly.

INT. SAFE HOUSE - DAY

Jody and Nurse Kelly are sitting on the sofa drinking from cups with Sammie sitting up, sandwiched between them. They are listening to Peter, in an armchair explaining things to Michelle, in another chair.

PETER

John was brilliant. He not only solved the age-old riddle of how people could arrest ageing, but found this safe way of treating cancer at the same time. I won't go as far as saying it is a cure, but it is an effective treatment that is non-invasive.

Michelle, though listening is distracted by thoughts. She ponders a while, then looks at Peter's gloves.

MICHELLE

Why don't you take off your gloves?

Peter is about to reply when Sammie pipes up.

SAMMIE

He's sick just like you are Grandma.

Everyone turns to Sammie.

JODY

What's wrong with Grandma?

SAMMIE

She's a little bit sick, but she's getting worse than before.

Michelle is solemn.

JODY

Mom?

MICHELLE

It's called adenocarcinoma of the stomach.

Nurse Kelly and Jody are shocked.

JODY

Mom! How long have you known?

MICHELLE

It was only confirmed today.

JODY

When do you start treatment?

There's a long pause as Michelle gathers her thoughts.

MICHELLE

Dr Soron doesn't think it is treatable.

JODY
We'll get a second opinion!

MICHELLE
How do I do that from here, pray
tell?

Silence again. Jody turns to Sammie.

JODY
Can you help Nanna like you
helped Melissa and the lady in
the nursing home Sammie?

SAMMIE
But she doesn't call me anymore.

JODY
But you can tell that she's sick?

Sammie looks at Michelle.

SAMMIE
I can, but not as well as I used
to.

Peter looks to Nurse Kelly.

PETER
I have to get that vial back.

FADE TO BLACK.

INT. DR SORON'S ROOMS - DAY

Dr Soron is sitting at his desk, completing some forms on his computer. There is a knock on the door and it opens slightly, his receptionist peering through.

RECEPTIONIST
Professor Sart is here to see you
Dr Soron.

Dr Soron is surprised.

DR JAMES SORON
Show him in.

The door opens wider and Frank comes in, carrying a briefcase and looking uneasy. He sits opposite Dr Soron, uninvited.

FRANK
Have you heard about Marsh?

Dr Soron pretends ignorance.

DR JAMES SORON
No one has called me. What
happened -- professor?

The word is uttered disrespectfully.

FRANK
He's been hauled off by the
police. I'm scared they'll find
out about me.

Dr Soron looks at Frank through narrowed eyes.

DR JAMES SORON
What's in that case?

FRANK
The vial. I grabbed it as soon
as I knew. I want to carry on
the experiment, but I need the
resources.

DR JAMES SORON
And you hope I'll provide them?

FRANK
It's in your interest. You were
involved.

DR JAMES SORON
Show me the vial and we'll talk.

Frank opens the briefcase and takes out the vial, placing
it on the desk. The intensity of the glow has diminished.

DR JAMES SORON (CONT'D)
It's weakening. What have you
done with it?

FRANK
Nothing.

DR JAMES SORON
Do you know how to restore it?

FRANK
No. But if you fund the research,
I am sure I can. I have Jones'
notes.

Dr Soron looks at him, bordering on contemptuously.

DR JAMES SORON
Here's my deal.

Franks starts to look relieved.

DR JAMES SORON (CONT'D)
The deal is, get out of here now
and leave that with me, or I
notify the authorities of who and
where you are.

Frank can't believe it.

FRANK
You won't. You need me.

DR JAMES SORON
No, I don't. It takes me twenty
seconds to dial the number. If
you're not out of my office by
the time it starts to ring,
you're dead meat, Sart.

He reaches for the phone resting it on his shoulder, held
on by his cheek.

FRANK
(peevied)
What's gotten into you?

Soron, slowly opens his draw, lifts a gun out, aims it at
Frank. He starts to punch the buttons with his other hand.

DR JAMES SORON
I'm dialing.

Frank, more shocked than scared, gets out of his chair and
heads for the door.

FRANK
This is from from over, Soron!

Frank exits, slamming the door. Dr Soron watches him go,
places the gun back then picks up the vial, examining it
closely.

His phone rings. He picks it up and listens a beat.

DR JAMES SORON
That was fast. Wait, I'll write
that down.

He makes some notes quickly on a pad.

DR JAMES SORON (CONT'D)
Thank you. Send me your account.

He hangs up the phone and finishes his notes. He tears the
sheet off the pad and folds it into a pocket. He locks the
top drawer.

He picks up the vial and walks to his medical case and places the vial carefully inside. He closes the case, picks it up and walks out the door.

INT. SPECIALIST WAITING ROOM - DAY

Dr Soron passes the receptionist.

DR JAMES SORON
I'll be out for the rest of the
day

RECEPTIONIST
Goodbye Dr Soron.

He leaves the reception area.

INT. SAFE HOUSE - DAY

Peter, Michelle, Jody and Nurse Kelly are in a heated discussion. Sammie wanders around, exploring, paying little heed to the adults.

MICHELLE
I don't see why we can't just
call the police now. They can't
charge us with anything.

Jody looks at Peter.

JODY
It's true, Peter, they must be
looking for you and me and Sammie
by now. They can trace your car
and they'll certainly know I'm
not home.

NURSE KELLY
We can't let anyone know what
we're doing here. If a word got
out, all Peter's work, and your
late husband's, could be lost
Jody.

JODY
How?

PETER
Marsh could find a way. We have
to stay well out of Marsh's and
Soron's radar.

Michelle is upset by this.

MICHELLE
Why Dr Soron? He's so nice.

PETER
He's in cahoots with Marsh. I
don't trust any of them.

A knock at the door (V.O.)

All look to each other in dead silence, except for Sammie.

SAMMIE
Someone's at the door!

Jody quick covers his mouth.

JODY
Shush Sammie.

Nurse Kelly looks to Peter.

NURSE KELLY
(whispering)
They've followed you.

PETER
(whispering)
No, it's impossible.

Kelly walks over to the window, gently separates the
blinds, looks back to them, shocked.

NURSE KELLY
(whispering)
It's Soron.

Another knock.

NURSE KELLY (CONT'D)
(whispering)
What do we do?

Another knock, louder.

DR SORON
(filtered, frustrated)
I know you're in there Peter.
Open up.

Peter looks to Kelly.

PETER
(whispering)
Take them in the garage.

Knock gets louder.

DR SORON
Open up damn you!

All head for the garage. Peter looks back, all clear. He walks to the door and opens it.

Dr Soron is holding the case.

DR SORON (CONT'D)
About time!

He presents the case to Peter.

DR SORON (CONT'D)
I believe this is yours.

Peter is shocked.

DR SORON (CONT'D)
Take it. -- Everything is in there, including your notes.

PETER
What's going on?

DR SORON
You're the only one that can make it work!

Peter is a little confused and cautious.

PETER
Why the sudden change of heart?

Kelly appears and nears Peter.

DR SORON
Nurse Kelly, nice to see you again.

NURSE KELLY
(To Peter)
What's going on?

Peter shrugs his shoulders.

DR SORON
May I come in? I can explain.

INT. MICHELLE'S LOUNGE ROOM - 15 YEARS LATER - AFTERNOON

Jody, now 43, sits on the lounge with Sammie, now 19, watching the news on TV. Michelle, 65, walks in with a tray, filled with three cups and a plate of biscuits.

Sammie gets, grabs the tray.

SAMMIE
I'll get that nan.

They join Jody on the lounge.

Today's main news event appears on the
TV SCREEN, in studio

A news broadcaster, SAM BISHOP, 20's, stands in front of a still photo of the Ex-Marsh Pharmaceutical building.

NEWS BROADCASTER
(on screen)
This is Sam Bishop from tinted news, bringing you today's, major ground breaking news.

THE STUDIO BACKGROUND CHANGES TO

A renovated, Marsh pharmaceutical building, now painted in white; large panels of glass encircle its foyer. Large letters on wall spell, Golden Hands Pharmaceuticals. A large logo consisting of Two golden hands, palms facing up placed to the left of the name.

JODY
Here it is, quick sit down.

SAM BISHOP
(on screen)
-- Historical breakthrough in medical science is today being revealed to the world. Officially announced today by Mr Peter Jones, founder of Golden Hands Pharmaceutical...

Michelle and Sammie sit.

ON SCREEN

Sam points to the building.

SAM BISHOP (CONT'D)
This Golden Hands Pharmaceutical building was once known as Marsh Pharmaceutical and is the birth place of today's medical breakthrough. We are about to Join Mr Jones is about to reveal this fantastic drug called Brownium.

INT. PETER JONES OFFICE - AFTERNOON

Peter, now 45, standing beside him, Dr Soron, now 63, are in Steven Marsh's Ex-office. On the wall behind the desk is a large photo of John Brown. Inscription below reads: John Brown. We owe it to you. Next to that, a glass cabinet, mounted on the wall displays the original vial.

Sam with Camera crew interviews them. They stand near the photo.

SAM BISHOP

Mr Jones, your statement to the press was that Cancer will now be a thing of the past. Is this really so?

PETER

It's testing stage is over and to this date there has been no side effects. We have cured over 100 cancer patients so far. Brownium is now ready to be released and yes, curing cancer will be like curing the common cold.

SAM BISHOP

I believe the drug Brownium was named after Mr John Brown.

Peter looks to the photo.

PETER

It certainly was. John and I were developing a breakthrough in pharmacology when his accident occurred in one of the labs. John died 18 years ago from radiation poisoning.

Looks to Sam Bishop.

PETER (CONT'D).

It was a regular late-night experiment when John had this brainstorm.

FLASHBACK:

FROM PREVIOUS SCENES

INT. LABORATORY - NIGHT

John and Peter, wearing colored goggles, are irradiating a chemical sample in a square glass container with a laser. Optical instruments are detecting various outputs.

John sits up suddenly and turns off the laser.

JOHN

I just got it all figured out!

PETER

What? We're nowhere near any solution.

JOHN

We've been doing it all wrong. Marsh is an idiot. His way by manipulating viral DNA won't work. Look at this.

John takes off his goggles and goes to the whiteboard. Peter removes his goggles and watches John start writing.

END FLASHBACK.

PETER

He expanded the idea to molecular transmission. Already it was done every day with lasers, but he went one step further. He was a genius.

FLASHBACK:

FROM PREVIOUS SCENES

INT. LABORATORY - NIGHT

John has diagrams on the whiteboard, talking to Peter who is watching.

JOHN

If we irradiate telomerase-producing cells with neutrons, some of the neutrons will be absorbed here and here. This then becomes unstable...

(Points to the diagram)

And then there is a long gamma ray burst, but not just an ordinary gamma ray...

He points at the molecule. He looks to see if Peter is following. Peter suddenly gets excited.

PETER

I got it! When that molecule decays, it emits a gamma ray, but that gamma ray is modulated with the information to reconstruct the molecule elsewhere if the materials are there!

JOHN

Exactly. We transmit genetic information by modulating gamma rays.

The men have a joyous high-five as they realize the breakthrough.

END FLASHBACK.

DR SORON

After John's accident Dr Steven Marsh pretended to can the research. But, he really didn't! His aim was to steal John and Peter's research and make it his own.

SAM BISHOP

What happened to Dr Marsh?

DR SORON

He's in jail where he belongs.

He looks to Soron.

PETER

But also, without Dr Soron's dedication and rightful doing. Brownium would also not exist. But that's another story.

Peter and Soron Chuckle.

Jody in tears, remote in hand, turns the TV off. Sammie hugs her.

SAMMIE

Hey come on mom. You should be rejoicing. Dad didn't die in vain.

(Points to Michelle)

Nan wouldn't be here if it wasn't for him.

Jody looks to him and smiles through her tears. And caresses his cheek.

JODY

You've done a lot of good too.

Sammie tries to cheer her.

SAMMIE

Want to watch Dinosaurs?

Jody has a giggle, so does Michelle.

There's a knock on the door.

MICHELLE

I'll get it.

Michelle stands and goes over to the front door.

She reenters the room with Peter, Kelly and James.

All hold a bottle of champagne in their hands.

PETER

Celebration time!

Jody and Sammy stand.

Peter gives the bottle to Michelle.

MICHELLE

I'll get the glasses.

Kelly and Dr Soron follows her to the kitchen.

Peter walks over to Michelle.

PETER

You should be very proud of John,
both of you.

Peter walks over and gives her a hug. Sammie watches,
smiling.

JODY

(through her tears)

I am Peter. I am.

The others walk back in with glasses filled and hand the
glasses out.

DR SORON

(gives a toast)

To John.

All Glasses are raised. All answer in harmony.

ALL

To John.

Soron adds another word before sipping his champagne.

DR SORON
And may Marsh rot in Jail and
Sart turn over in his grave.

They all chuckle.

JODY
I'll drink to that.

She lifts her glass in honour and takes a sip. All copy.