

Submitted to Radio  
Times Play Competitions  
hence no exterior. Could  
be added.

Date unclear - mid '83

THE EXPERIMENT

A television play

by

David Crystal

Running time: 40 minutes



CHARACTERS

MORGAN REES  
MATTHEW DEAN  
WENDY DEAN  
MERLYN BETHEL  
FR GEOFFREY (also as FIGURE in Sc.101)

SETS

INT. MORGAN REES' OFFICE.  
CORRIDOR OUTSIDE MORGAN REES' OFFICE        } COMPOSITE

BETHEL'S BEDROOM.  
HALLWAY.  
LABORATORY.  
LOUNGE.  
DINING ROOM.

TV STUDIO  
TV STUDIO CONTROL ROOM        } COMPOSITE



1. INT. CORRIDOR OUTSIDE MORGAN REES' OFFICE. DAY.

THE CORRIDOR IS DINGY, WALLPAPER PEELING, GENERALLY VICTORIAN ATMOSPHERE. AT THE END OF THE CORRIDOR IS THE DOOR LEADING INTO MORGAN REES' OFFICE, WITH A LARGE, FADED SIGN ON IT, 'MORGAN REES, SOLICITOR'. THERE IS A LARGE MIRROR NEAR THE DOOR, AND THE FIRST PART OF THIS SCENE IS SHOT AS A REFLECTION IN THE MIRROR.

L/S OF CORRIDOR. A MAN COMES INTO VIEW, LOOKING FOR THE DOOR. THIS IS MATTHEW DEAN, 30-ISH, RIMMED GLASSES, INTENSE, CAREFULLY DRESSED, NO REGIONAL ACCENT.

AS HE KNOCKS ON THE DOOR, WE SEE THE OPENING CREDITS. HE HAS TO KNOCK TWICE. THE DOOR OPENS SLIGHTLY, HELD BY AN INSIDE CHAIN. WE SEE AN EYE AT THE DOOR, WHICH BELONGS TO MORGAN REES.

MORGAN REES IS OLD, WIZENED, WELSH, OLD-FASHIONED RIMLESS GLASSES, SOMEWHAT SHORT-SIGHTED. HE OFTEN REPEATS PART OF WHAT HE HAS SAID, IN AN ABSENT-MINDED WAY, AS IF HE'S FORGOTTEN HE'S SAID IT ONCE ALREADY.

REES: Yes?

DEAN: I'm Matthew Dean.

REES: Oh, yes, yes. Come in, come in.

HE UNCHAINS THE DOOR AND OPENS IT, STEPPING BACK TO LET DEAN IN. AS DEAN WALKS THROUGH THE DOOR, WE PAN FROM THE REFLECTION IN THE MIRROR TO THE REAL DOOR AND FOLLOW HIM IN, PAUSING BRIEFLY AT THE SIGN. REES BEGINS TO CLOSE THE DOOR. CUT TO:

2. INT. MORGAN REES' OFFICE. DAY.

THE OFFICE IS POORLY LIT, SHABBILY FURNISHED, LITTERED WITH OLD BOOKS AND PAPERS. REES' DESK AND CHAIR AT ONE END. NEXT TO THE DESK IS A TABLE, AND ANOTHER CHAIR. ON THE TABLE, SOMEWHAT OUT OF PLACE, IS A BRAND-NEW VIDEO RECORDER AND TV SET, WITH A WIRE RUNNING TO A CEILING SOCKET.

DEAN STOPS JUST INSIDE THE DOORWAY AND LOOKS AROUND. REES CLOSSES THE DOOR AND WALKS ROUND TO HIS DESK.

REES: Sit down, sit down.

DEAN SITS ON THE CHAIR, FACING THE DESK, BUT FROM WHERE HE IS SEATED, HE WOULD NOT BE ABLE TO SEE THE TV SCREEN. AS REES SITS DOWN, HE NOTICES DEAN'S POSITION.

REES: No, round here, round here. You have to look at that thing in a minute, that thing.

DEAN MOVES HIS CHAIR INTO A BETTER POSITION.



DEAN: I'm not surprised.

REES: What was that?

DEAN: I said I'm not surprised. He told me he might use one.

REES SHAKES HIS HEAD, AS IF THE WHOLE AFFAIR IS REALLY SCANDALOUS. HE RUMMAGES ON HIS DESK, AND FINDS A FILE. HE OPENS IT, AND TAKES OUT A WILL. HE PEERS AT IT, LOOKS AT DEAN, LOOKS BACK AT THE WILL, LOOKS AT DEAN AGAIN.

REES: Are you ready, ready?

DEAN: Of course.

REES SNIFFS, PEERS DOWN AND BEGINS TO READ, QUITE FAST AND LOW-PITCHED, EXCEPT AT THE BITS UNDERLINED, WHERE HE SUDDENLY SLOWS, SPEAKS VERY CAREFULLY AND SIGNIFICANTLY, LOOKING UP AT DEAN.

REES: This is the last will and testament of me, Merlyn Goronwy Bethel, of Llwyn Manor, near Holyhead, in the country of Anglesey, now part of Gwynedd, and I hereby revoke all former wills and testamentary dispositions made by me. I appoint Morgan Rees, Solicitor to be the executor and trustee of this my will. I declare that subject to the payment of my funeral and testamentary expenses and debts I give devise and bequeath all my estate both real and personal whatsoever and wheresoever situate unto my sole surviving relative, my nephew, Matthew Dean, now of 12 South View, London SE3 provided that he shall perform the task allotted to him and which is detailed in the video (HE PRONOUNCES IT 'VY-DEO', UNCERTAINLY) tape recording in the possession of Morgan Rees, and to be played by him during the reading of this will.

REES LOOKS UP.

REES: Right. I have to start this machine now, this machine now.

HE REACHES OVER AND PRESSES A BUTTON ON THE VIDEORECORDER. NOTHING HAPPENS. HE STARES AT IT.

REES: Duw, he told me that one, I'm certain, that one, he told me.

DEAN: Shall I do it, Mr Rees? You have to switch it on first, you see.

REES: Oh yes, yes.

DEAN LEANS OVER AND EXPERTLY SWITCHES ON THE VIDEORECORDER AND TV SET.

DEAN: Shall I play it now?



REES: Go on, go on.

DEAN PRESSES PLAY. WE ZOOM IN ON THE TV SCREEN, ON WHICH WE SEE SCENES 3,5,7,9, AND PARTS OF 10,11.

3. 3INTNT. BETHEL'S LABORATORY. DAY.

WE SEE BETHEL M/S, SURROUNDED BY VIDEO EQUIPMENT. HE IS EARLY 60s, WHITE HAIR AWRY, A FAST ERRATIC TALKER, STRONG WELSH ACCENT, LOOKS ECCENTRIC, HIS FACE VERY LIVELY, EYES DARTING EVERYWHERE.

BETHEL: Hello Matthew. Sorry if I've put you to any trouble, but I'm glad you've managed to get up here to see me - ha, or see what's left of me, at any rate.

CUT TO:

4. INT. MORGAN REES' OFFICE. DAY.

C/U OF DEAN, WHO SMILES AND MURMURS:

DEAN: A pleasure, Merlyn. Nice to see you looking so well.

CUT TO:

5. INT. MORGAN REES' OFFICE. DAY.

C/U OF THE TV SCREEN, AS IN SCENE 3. BETHEL CONTINUING.

BETHEL: Well, now, if I've worked it out correctly, I've been dead a week, which makes it more or less six months since we last talked together. You remember?

CUT TO:

6. INT. MORGAN REES' OFFICE. DAY.

C/U OF DEAN.

DEAN: Oh, yes.

CUT TO:

7. INT. MORGAN REES' OFFICE. DAY.

C/U OF THE TV SCREEN, AS IN SCENE 3. BETHEL CONTINUING.

BETHEL: Good, that's fine. Well, I'm now taking things a stage further. I know I've not got long before this bastard (HE GESTURES AT HIS HEART) packs in on me, so I've been thinking - let's make the best of it, and use the situation to do one more of our experiments. I've had a great idea, Matthew. It could be a real breakthrough. Listen, I think I've worked out what's been going wrong.

CUT TO:

8. INT. MORGAN REES' OFFICE. DAY.

M/S OF DEAN INTENTLY WATCHING THE TV SCREEN. HE LEANS FORWARD A LITTLE. CUT TO:



9. INT. MORGAN REES' OFFICE. DAY.

C/U OF THE TV SET. BETHEL CONTINUING, AS SCENE 3.

BETHEL: The problem has been, we've been working in just one direction. It's never been possible to contact anyone, but I think that's because they're not expecting to be contacted. Just think of all the spirits we've tried to reach, over the years - whether we've known them or not, well, there's no reason on earth why they should be listening out for us, wherever they are, is there? In fact, the odds are pretty unlikely that any spirit we tried to reach should be near the place we happened to be in. And it proved absolutely impossible to decide on the best setting to try to get through, didn't it. The church didn't work. Nor did their houses. Even the cemetery was a dead end - ha!

CUT TO:

10. INT. MORGAN REES' OFFICE. DAY.

DEAN AND THE TV SCREEN, AS A 2-SHOT. DEAN IS GRIMACING. BETHEL CONTINUES, AS IN SCENE 3.

BETHEL: They obviously weren't there. We were, but they weren't. And why should they be? Why should they be interested in us, and in our pitiful attempts to communicate with them?

ON THE TV SCREEN, BETHEL OPERATES A REMOTE CONTROL SWITCH, AND HIS CAMERA ZOOMS IN ON HIM. AT THE SAME TIME, WE ZOOM IN ON THE TV SET, UNTIL IT IS IN C/U.

BETHEL: (CONTINUING) Now, my idea is this. We plan the meeting now. You and me. We work it out now. Fix up a time and place, after I'm dead. Then we both know. You'll be there. And I'll remember, because I'll have my memory, and my understanding, and my will - the three powers of the soul, don't they say? - and I'll purpose to be at that place, at that time. And you be there too, with the cameras and everything, and that'll be the evidence we've been searching for all these years. It's bound to work, Matthew. I'll make it my purpose, and you make it yours. We'll get across that divide yet, eh? We'll be of one mind, the living and the dead. That's what's been missing before. We've never known the intentions of the dead before. But we will this time.

CUT TO:

11. INT. MORGAN REES' OFFICE. DAY.

MLS OF REES AND DEAN STARING AT THE TV SCREEN. REES IS HORRIFIED. HE LOOKS ACROSS AT DEAN, WHO IGNORES HIM. BETHEL CONTINUES, AS IN SCENE 10.

BETHEL: Are you there, Mr Rees?



REES: (JUMPS) Duw, yes, Mr Bethel, yes.

BETHEL: I want you to switch me off now, and then give Matthew my written instructions, in the blue envelope. You can read them. You probably have already.

REES: Oh, Mr Bethel -

BETHEL: Then switch me on again for Scene 2.

THE SCREEN GOES BLANK. DEAN LEANS FORWARD AND SWITCHES THE VTR OFF. HE STARES AT THE BLANK SCREEN A MOMENT, THEN TURNS TO REES, WHO IS RUMMAGING FOR THE ENVELOPE.

DEAN: Well, well. That's brilliant, Merlyn, brilliant, absolutely brilliant.

REES: (AGHAST) You shouldn't deal in such things, Mr Dean. It is not right, not right. You should leave the dead alone, should leave.

DEAN: Oh, there was no harm, Mr Rees. Mr Bethel and I have been working on these ideas for ages. It was a genuine scientific project. We kept records of everything we did. There was nothing illegal about any of it, I assure you. And we weren't doing it for fun. And we weren't trying to raise the powers of evil, or anything like that, if that's what you're thinking.

REES: What were you doing in the cemetery, then, in the cemetery?

DEAN: Oh, we were just following up possibilities. We thought, you see, that if the soul was going to stay around at all, it would most likely be in a small number of locations - where it lived when it was alive, for instance, or where it died, or was laid to rest. So we did several of our communication experiments in those places. We always got permission.

REES: What sort of - experiments?

DEAN: Nothing sinister, Mr Rees. Just audio and video recordings, while we tried to make contact. Various kinds of monitoring equipment - temperature, electrical energy, and so on. It never worked, though. But this new idea - it's brilliant. Can't think why we didn't think of it before. I suppose it only came to him when he finally found out he had only a short time to live.

REES SHAKES HIS HEAD, AND FINDS THE ENVELOPE. HE PASSES IT ACROSS, BUT DEAN REFUSES IT.

DEAN: No, you read it, Mr Rees. I think Merlyn is anxious for you to earn your fees.

REES SQUINTS AT HIM, SNIFFS, OPENS THE LETTER, AND READS ALOUD.



REES: At midnight precisely, 21 days after my death, I shall purpose to be in my laboratory at the Manor, and will attempt to contact you using my equipment. This should give you time to get your side of things arranged. Do not fail me. Be there, Matthew. Be there.

DEAN: Is that all?

REES PASSES THE LETTER ACROSS. DEAN LOOKS AT IT.

DEAN: 21 days...

DEAN LOOKS AT HIS WATCH.

DEAN: (CONTINUING) Let's see. He died last Thursday, so that's ... 8, 15... a week next Thursday, the 23rd - or rather, the midnight between the 23rd and the 24th. Hm. (PAUSE) What a marvellous idea!

REES: You must see the rest of the film now, the rest.

DEAN: I'll do it.

HE SWITCHES ON THE VIDEO. THE SCREEN IS BLANK FOR A MOMENT, THEN THE RECORDING BEGINS. AS REES AND DEAN WATCH THE SCREEN INTENTLY, WE ZOOM IN, UNTIL THE SCREEN IS C/U. WE SEE THE FOLLOWING.

12. INT. BETHEL'S BEDROOM. NIGHT.

L/S OF BETHEL IN BED, OBVIOUSLY NEAR DEATH. SPOTLIGHTS ILLUMINATE HIM, AS ON A SET. A REMOTE CONTROL LEAD IS IN HIS HAND. HE IS STARING AT THE CAMERA. AS HIS BREATHING GETS MORE ERRATIC, HE JERKS THE REMOTE BUTTON. WE ZOOM IN ON HIS FACE. HE IS MOUTHING, BUT WE CANNOT HEAR CLEARLY WHAT HE IS SAYING UNTIL WE ARE VERY CLOSE UP, BC/U OF HIS LIPS.

BETHEL: Be there. Be there.

HIS MOUTH STIFFENS, BREATH DIES AWAY. WE STAY ON THE MOUTH FOR A FEW BEATS, THEN THE SCREEN GOES BLANK. CUT TO:

13. INT. MORGAN REES' OFFICE. DAY.

2-SHOT OF DEAN AND REES, STARING AT THE SCREEN, TRANSFIXED.

REES: Arglwydd!

A PAUSE. REES TURNS TO DEAN.

REES: What will you do?

DEAN SWITCHES OFF, LICKS HIS LIPS, STILL STARING AT THE SCREEN.

DEAN: Incredible!

REES: What will you do, Mr. Dean?

DEAN HEARS HIM.

DEAN: Do? Why, do it, of course.

REES: You'll do what he says, what he says?



DEAN: Naturally. How could anyone refuse such a request. It was his last wish. I must carry it out. Surely you approve?

REES: I do not have to approve or disapprove, Mr. Dean, not have to. My job is only to make these arrangements, only. I hope, to your satisfaction. But I will tell you, Mr. Dean, I am glad I am not further involved, not further. You would do well to not take Mr. Bethel too seriously. He may not have meant what he said, may not.

DEAN: Oh, he meant it alright. You forget, Mr. Rees, we'd talked about this kind of thing often before. Merlyn knew exactly what he was doing. It'll be a wonderful opportunity. You can come and see, if you like.

REES: Duw, no, Mr. Dean, indeed no.

DEAN: Well, you'll be missing something. I'll be inviting several people to observe, so you wouldn't be alone. There's nothing to be scared of, you know. Death isn't scary, when you've met with it a few times. It's routine. You won't come face to face with Dracula or Frankenstein.

REES: I'm afraid I don't know them, Mr. Dean, I'm afraid.

DEAN: Ah. (PAUSE) Well, I leave it up to you. You know the time and place. (PAUSE) Are we finished?

REES: Yes, indeed.

DEAN GETS UP. WE PULL BACK TO MLS OF ROOM.

REES: Here are the arrangements for the transfer of the estate, for you to read, for you. You must sign the document and return it to me, to me.

DEAN: I will.

HE TURNS TOWARDS THE DOOR.

REES: And please take that - thing. (HE GESTURES TOWARDS THE TAPE.)

DEAN: Oh yes. This will be important evidence.

HE GOES OVER TO THE RECORDER, EJECTS THE TAPE AND REMOVES IT. HE WALKS TO THE DOOR.

DEAN: I'll be in touch, then.

REES: Goodbye, Mr. Dean.

DEAN GOES OUT AND REES CLOSES THE DOOR BEHIND HIM. HE RETURNS TO HIS DESK, SHAKING HIS HEAD. HE LOOKS UP AT A SHELF, AND PULLS DOWN AN ENORMOUS OLD BIBLE, BLOWS DUST OFF IT, OPENS IT AND BEGINS TO READ, MUTTERING. FADE OUT.



FADE IN:

14. INT. HALLWAY OF BETHEL'S HOUSE. DAY.

MLS OF DEAN'S WIFE, WENDY, APPROACHING THE DOOR OF BETHEL'S LAB. SHE IS CARRYING A TRAY WITH COFFEE AND TWO LETTERS ON IT.

WENDY IS 30-ISH, WELL-DRESSED, NO REGIONAL ACCENT, RATHER ANXIOUS MANNER.

A TV MONITOR IS FIXED ABOVE THE DOOR OF THE LAB. WENDY STOPS AND LOOKS UP AT IT, THEN ENTERS THE LAB. ON THE SCREEN, WE SEE SCENE 15. CUT TO 16.

15. INT. BETHEL'S LABORATORY. DAY.

WE SEE DEAN WORKING AT A BENCH FITTED OUT WITH EXPENSIVE VIDEO EQUIPMENT. HE IS WATCHING A TV SCREEN ON WHICH SCENE 12 IS BEING REPLAYED.

16. INT. BETHEL'S LABORATORY. DAY.

MLS OF DEAN, AT THE BENCH, USING A LOOP TO REPLAY THE ZOOM-IN SEQUENCE OF SCENE 12. HE MAKES THE OCCASIONAL NOTE ON A PAD.

WENDY WALKS OVER TO THE BENCH, PUTS DOWN THE COFFEE, HANDS DEAN THE LETTERS.

WENDY: You're not still poring over that thing, are you?

DEAN: (TAKES THE LETTERS) Ta. Yep. I want to check every detail, in case there's a clue I might have missed, that might help next week.

HE TURNS DOWN THE SOUND, BUT LEAVES THE VISION ON IN THE BACKGROUND.

WENDY: You know you've got the room monitor on?

DEAN: Eh? Have I? I don't remember doing that. I must have switched it on without realising. (DRINKS) That's another reason for keeping at it. I still haven't got used to all this equipment. Merlyn's up-dated a lot of it, since I was last here.

WENDY: Why are there TV screens everywhere, anyway?

DEAN: Oh, that was Merlyn's idea. He wanted to be able to film anything that was going on in the house. You never know where a spirit's likely to turn up, he'd say.

WENDY PAUSES, LOOKING AT THE TV SCREEN.

WENDY: You've not had any second thoughts, then?



DEAN: Good lord, no! Why?

WENDY: Well, I thought you might have been put off by the lack of interest. Has anyone agreed to come yet, in fact?

DEAN: Not unless one of these does.

HE OPENS THE LETTERS.

DEAN (CONTINUING): That's a bill, for a start. (PAUSE) And this one's from the Express - same as the others - polite interest, and let them know if we discover anything. Nope.

HE THROWS THEM INTO A WASTE BIN.

DEAN: (CONTINUING) They all think I'm nuts, you see. And I don't blame them. If I'd received an account of what's happened through the post one day, I'd think I was nuts too. I think maybe I should've sent them a copy of the tape, instead of trying to explain things in a letter. Still, too late now.

WENDY: Who haven't you heard from yet?

DEAN: Er - well, over half, actually. I should've kept a list. It won't matter. If it works, and I've got the tape, that'll show them.

WENDY: If it works.

DEAN: Oh I'm pretty sure it will work. Deep down. It'll be history, Wen. And even if there's just you and me, it'll still be history.

WENDY DOES NOT SHARE HIS ENTHUSIASM. SHE LOOKS AWAY, FINGERS THE DIALS.

DEAN: Hey, careful. You might press the erase switch.

WENDY JERKS HER HAND AWAY. SHE LOOKS WORRIED.

DEAN: Hey, what's up? It's alright. You didn't knock anything.

WENDY: It's not that.

DEAN: What, then?

WENDY: Well, it's just - I'm not sure I want to be there, when it happens.

DEAN: What do you mean? You've got to be. Where else would you be?

WENDY: Oh, I don't know. But I'm not part of this. It's your venture. And if it works - well, I'm not keen on meeting Merlyn again. After all, it was our meeting that took you away from him. He never liked me.

DEAN: Rubbish. I wasn't going to stay in this house for ever, he knew that. If it hadn't been you, I'd have gone anyway, before too long. We were running out of ideas, you see. Communing with spirits gets a bit boring, after a while, if they don't commune back.



WENDY: Well, I'm still not happy about it. I'm not used to this sort of thing. I've not got any background in it, like you have.

DEAN: You're scared.

WENDY: There's that, too, I don't mind admitting.

DEAN: Well that's nothing to worry about. Everyone's scared, at first. I was. We've been brought up to be scared, in our society, what with horror films and horror comics, and all that. But really, there's nothing to be scared of. You should be thinking of the excitement of it all.

WENDY: Well I am in a way. In fact, I can't work out whether I'm scared or excited at times. I can't tell the difference.

DEAN: Come on...

HE REACHES OUT AND GIVES HER ARM A SQUEEZE.

DEAN: (CONTINUING) You'll be fine. You've got to be there with me. I need you.

WENDY SMILES UNCERTAINLY. THEN THE FRONT DOORBELL RINGS.

WENDY: I'll go.

SHE LEAVES THE ROOM. DEAN TURNS BACK TO THE SET, TURNS UP THE SOUND AND CARRIES ON WATCHING, BUT ALMOST IMMEDIATELY HE IS INTERRUPTED BY WENDY CALLING O/V.

WENDY: Darling. You're wanted.

DEAN LOOKS ANNOYED. HE TURNS OFF HIS TAPE, AND SWITCHES ON A MONITOR SCREEN, WHICH SHOWS SCENE 17.

17. INT. HALLWAY OF BETHEL'S HOUSE. DAY.

WENDY IS STANDING BY THE FRONT DOOR WITH FR. GEOFFREY, A DOMINICAN MONK. HE HAS A SMALL CASE WITH HIM, AND A CAMERA. HE IS IN HIS 40s, BEARDED, NO REGIONAL ACCENT. WENDY IS LOOKING UP AT THE CAMERA, PLEASED EXPRESSION. GEOFFREY IS ALSO LOOKING UP, SOMEWHAT SELF-CONSCIOUSLY.  
CUT TO:

18. INT. HALLWAY OF BETHEL'S HOUSE. DAY.

WENDY AND GEOFFREY LOOKING UP AT THE MONITOR, ON WHICH THEY SEE SCENE 19.

19. INT. BETHEL'S LABORATORY. DAY.

DEAN AT HIS BENCH, MLS, PLAINLY SURPRISED TO SEE GEOFFREY.

DEAN: Geoff! What are you doing here?

CUT TO:

20. INT. BETHEL'S LABORATORY. DAY.

C/U OF THE MONITOR SCREEN, ON WHICH WE SEE SCENE 21.



21. INT. HALLWAY OF BETHEL'S HOUSE. DAY.

WENDY AND GEOFFREY LOOKING UP AT THEIR MONITOR.

GEOFFREY: Hello, Matt. Just happened to be passing. Thought I'd like to look in and see you both.

CUT TO:

22. INT. HALLWAY OF BETHEL'S HOUSE. DAY.

C/U OF THE MONITOR SCREEN, ON WHICH WE SEE SCENE 23.

23. INT. BETHEL'S LABORATORY. DAY.

DEAN AT HIS BENCH, MLS.

DEAN: Like heck. Nobody 'just passes' this place - not unless they're going on a race up Holyhead Mountain.

HE PAUSES. CUT TO:

24. INT. HALLWAY OF BETHEL'S HOUSE. DAY.

WENDY AND GEOFFREY LOOKING UP AT THE MONITOR, WHICH SHOWS DEAN, SILENT. THEY LOOK AT EACH OTHER, UNCERTAINLY.

DEAN: I suspect collusion. Did you ring him, Wendy?

CUT TO:

25. INT. HALLWAY OF BETHEL'S HOUSE. DAY.

C/U OF WENDY, LOOKING UP AT MONITOR.

WENDY: Well I...

CUT TO:

26. INT. HALLWAY OF BETHEL'S HOUSE. DAY.

C/U OF GEOFFREY.

GEOFFREY: (CUTTING IN) Yes, she did, Matt. And as it's half-term, I was able to get away. I'm sorry it's taken so long to get to see you both, but I've been very busy since the wedding.

HE PAUSES, AWKWARDLY. CUT TO:

27. INT. HALLWAY OF BETHEL'S HOUSE. DAY.

WENDY AND GEOFFREY, MLS, LOOKING UP AT THE MONITOR, WHICH SHOWS DEAN, SILENT.

CUT TO:

28. INT. HALLWAY OF BETHEL'S HOUSE. DAY.

C/U OF GEOFFREY.

GEOFFREY: Anyway, I didn't really expect to have a reason for calling, like this one. What are you up to, Matt? You seem to be going a bit far this time, aren't you?



29. INT. HALLWAY OF BETHEL'S HOUSE. DAY.

C/U OF THE MONITOR SCREEN, ON WHICH WE SEE SCENE 30.

30. INT. BETHEL'S LABORATORY. DAY.

DEAN AT HIS BENCH, MLS.

DEAN: You told him?

CUT TO:

31. INT. BETHEL'S LABORATORY. DAY.

DEAN AT HIS BENCH, MLS, WITH THE MONITOR SCREEN, AS A 2-SHOT. ON THE SCREEN, WE SEE SCENE 32.

32. INT. HALLWAY OF BETHEL'S HOUSE. DAY.

WENDY AND GEOFFREY LOOKING UP AT THEIR MONITOR.

WENDY: What I know - and how you're working at it like a mad thing.

CUT TO:

33. INT. HALLWAY OF BETHEL'S HOUSE. DAY.

WENDY AND GEOFFREY, MLS, LOOKING UP AT THEIR MONITOR, ON WHICH WE SEE SCENE 34.

34. INT. BETHEL'S LABORATORY. DAY.

DEAN AT HIS BENCH, MLS. HE PAUSES, AND THEN:

DEAN: I'll join you in the lounge in a minute.

HE REACHES FORWARD AND TURNS OFF THE MONITOR. THE SCREEN GOES BLANK.

CUT TO:

35. INT. BETHEL'S LOUNGE. DAY.

THE ROOM IS EXPENSIVELY FURNISHED. THERE IS A WEDDING PHOTOGRAPH OF DEAN AND WENDY ON THE MANTLEPIECE. A LARGE MIRROR ON ONE WALL.

WENDY AND GEOFFREY COME IN.

WENDY: Do sit down, Geoff. Look, you can leave your case in the corner.

GEOFFREY: Thanks.

HE PUTS HIS CASE IN THE CORNER, AND SITS DOWN. WENDY STAYS STANDING, LOOKING ANXIOUS. HE PUTS HIS CAMERA ON A COFFEE TABLE IN FRONT OF HIM.

GEOFFREY: Come on, Wendy. You sit down too. He'll be alright.

WENDY SMILES BRIEFLY, AND SITS DOWN ON THE EDGE OF A CHAIR.

WENDY: Nice camera.

GEOFFREY: A Christmas present from the family, last year. I was hoping to get some pictures of the birds on the mountain.



WENDY: Oh yes, they're beautiful at this time of the year.-

SHE BREAKS OFF AS DEAN WALKS IN.

GEOFFREY: Ah!

HE GETS UP AND TURNS TO SHAKE DEAN'S HAND. DEAN RESPONDS, PERHAPS A SHADE TOO ENTHUSIASTICALLY.

DEAN: Well, Geoff, how are you. I expect you've come to tell me off.

DEAN SPRAWLS IN A CHAIR. GEOFFREY SITS DOWN, SLOWLY.

GEOFFREY: Not at all. But I am extremely curious. And I'm anxious you should know what you're doing.

DEAN: I don't.

GEOFFREY: You don't?

DEAN: Nope. I've no idea. That's the whole point, you see. It's completely new ground. There are no precedents - at least, no recorded ones. And you can't help, because you've no more experience of this kind of thing than I have.

HE SAYS THIS RATHER AGGRESSIVELY, AS IF THIS IS THE FINAL WORD ON THE MATTER. THERE'S AN AWKWARD PAUSE.

WENDY: Would you like some coffee, Geoff?

GEOFFREY: If it's no trouble.

WENDY: No, the kettle's just boiled. (TO DEAN) Do you want some more, darling?

DEAN: No, thanks.

WENDY: Excuse me a minute, then.

SHE LEAVES. ANOTHER PAUSE.

DEAN: She shouldn't have dragged you down here. I'm sorry. Not just on my account.

GEOFFREY: No problem, really. I was glad to come. It's always nice to see Holyhead, anyway.

ANOTHER PAUSE. CUT TO:

36. INT. BETHEL'S LOUNGE. DAY.

C/U DEAN'S FACE.

DEAN: Look, I'm going ahead with this.

CUT TO:



37. INT. BETHEL'S LOUNGE. DAY.

C/U GEOFFREY'S FACE.

GEOFFREY: I'm sure you are.CUT TO:38. INT. BETHEL'S LOUNGE. DAY.

C/U DEAN'S FACE.

DEAN: You wait. I'll show you the tape. That'll make you see.CUT TO:39. INT. BETHEL'S LOUNGE. DAY.

DEAN AND GEOFFREY, 2-SHOT.

GEOFFREY: Matt, you're being very defensive. What makes you think I'm going to attack you?DEAN: Well aren't you? Why else are you here?GEOFFREY: Curiosity, mainly, I told you. And I am concerned. This does seem different from the other things you've told me about. It certainly seems different to Wendy, anyway.DEAN: Oh it's different, alright.CUT TO:40. INT. BETHEL'S LOUNGE. DAY.

C/U DEAN'S FACE.

DEAN: Geoff, there's never been a chance like this one.CUT TO:41. INT. BETHEL'S LOUNGE. DAY.

C/U GEOFFREY'S FACE.

GEOFFREY: A chance for what?CUT TO:42. INT. BETHEL'S LOUNGE. DAY.

C/U DEAN'S FACE.

DEAN: A chance to get at the truth, of course. To find out for certain about life after death, about God - everything.CUT TO:43. INT. BETHEL'S LOUNGE. DAY.

C/U GEOFFREY'S FACE.

GEOFFREY: Sounds a bit ambitious to me.CUT TO:



44. INT. BETHEL'S LOUNGE. DAY.

DEAN AND GEOFFREY, 2-SHOT.

DEAN: But wouldn't you like to know that there's a life after death?

GEOFFREY: But I do know.

DEAN: I mean, really know. Not just believe it. Have proof.

CUT TO:

45. INT. BETHEL'S LOUNGE. DAY.

MS GEOFFREY.

GEOFFREY: I do really know. I'm quite certain about it. To me, it's the only view of life that makes sense. I don't need proof - not any more, anyway. I mean, I went through a doubting phase, like most people do. But I ended up happy to take the message of the gospel as evidence enough. I reckon that by following the teaching of Christ, I won't go far wrong. Let's put it this way - he'll be excellent company for eternity. Even if there's only the two of us.

CUT TO:

46. INT. BETHEL'S LOUNGE. DAY.

DEAN AND GEOFFREY, 2-SHOT, SEEN AS A REFLECTION IN THE LOUNGE MIRROR.

DEAN: And if there isn't any eternity? If life stops at death?

GEOFFREY: Then it won't matter, will it. I won't feel foolish. There won't be anyone else around to say 'I told you so'. Whereas -

PAN AWAY FROM THE MIRROR TO 2-SHOT OF DEAN AND GEOFFREY IN THE LOUNGE.

GEOFFREY: (CONTINUING) - if there is life after death, I shall be delighted that I had the nouse to work out the truth for myself, while I was alive. I tell you, believing makes more sense in the long run.

DEAN: Well that may be alright in your case. You're special. You're a priest. What about everyone else, who haven't thought it through? Don't they need help? Wouldn't they value some proof? Real proof?

CUT TO:

47. INT. BETHEL'S LOUNGE. DAY.

GEOFFREY, MS.

GEOFFREY: To be honest, I don't think your 'proof', if you get it, would be any help. Even the clearest evidence won't be believed in time - not if people don't want to believe, or if they feel threatened by belief.

ANOTHER ANGLE.



GEOFFREY (CONTINUING): I mean, what could be more clear-cut proof of God than someone rising from the dead? But lots of people don't believe that - even at the time, they didn't believe the people who had seen it. Doubting Thomas syndrome. It gets written down, and then everyone starts arguing about the language, and what it must have meant. It's curious. People spend ages looking for miracles, and when they happen they spend ages trying to explain them away. The appearance of the Virgin Mary, a case of mass hysteria. The Shroud of Turin, a brilliant forgery. And so on. What makes you think your raising from the dead will do any better?

CUT TO:

48. INT. BETHEL'S LOUNGE. DAY.

DEAN, MS.

DEAN: Well ours is scientifically controlled, for a start. There'll be a full recording made for everyone to see.

CUT TO:

49. INT. BETHEL'S LOUNGE. DAY.

GEOFFREY, MS.

GEOFFREY: They'll say it's a fake.

CUT TO:

50. INT. BETHEL'S LOUNGE. DAY.

DEAN, MS.

DEAN: But they can't say Merlyn's death-bed tapes are fakes. Damn it! He did die!

CUT TO:

51. INT. BETHEL'S LOUNGE. DAY.

GEOFFREY, MS.

GEOFFREY: They'll say he made the after-death tape before he died. Cooked it up between you.

CUT TO:

52. INT. BETHEL'S LOUNGE. DAY.

GEOFFREY AND DEAN, 2-SHOT.

DEAN: Rubbish!

GEOFFREY: Well you prove you didn't.



DEAN: (PAUSE) I'll get observers in.

GEOFFREY: Who? A handful of psychic nutters? Who'd believe them?

DEAN: No - responsible people. Scientists.

GEOFFREY: But just because they're scientists wouldn't stop people saying there's been a trick. Scientists are the easiest people to fool. Look how successful the TV magic men are. A good magician can make mincemeat out of a team of scientists. Remember Uri Geller? You haven't got a chance, Matt. They'll call you a con man - a crank.

DEAN: But I'm not a crank. I'm just trying to show people the way. I'm like you. I believe in God. I want others to.

CUT TO:

53. INT. BETHEL'S LOUNGE. DAY.

GEOFFREY, C/U.

GEOFFREY: No, we're different, you and I. I believe in people choosing God - working it out for themselves. It's their free choice. You're trying to take that freedom from them. Look, I don't know why God made the world, and us, in the way he did - but now that he has, I can see a pattern, a sense, in it. And a central piece of that pattern is our right to choose him or reject him.

ANOTHER ANGLE, SEEN AS A REFLECTION IN THE LOUNGE MIRROR.

GEOFFREY (CONTINUING): He could have made a different world, of course. He could have had everyone born with an imprimatur stamped on their right buttock - but what would be the point of that kind of existence? Might as well stay in heaven, and never be born at all. It's precisely because we don't know, in your sense, that there's a point to living, don't you see? It's what makes things interesting, up here. (GESTURES TO HIS BRAIN.)

PAN AWAY FROM THE MIRROR TO 2-SHOT OF DEAN AND GEOFFREY IN THE LOUNGE.

GEOFFREY (CONTINUING): And if we do choose to believe in him - well, as I say, things make more sense that way, when you think them through. You end up with a happier life - specially when things go wrong.

HE LEANS FORWARD AND JABS A FINGER AT DEAN.

GEOFFREY (CONTINUING): You're not happy, that's your trouble, you know that?

DEAN: I never said I was. Anyway, I'm not unique. There are millions who aren't happy.



GEOFFREY: And shouldn't you be doing something about it? Rather than sitting back, playing with tape recorders, trying to talk to dead people?

DEAN: But -

GEOFFREY (CUTTING IN): Look! -

CUT TO:

54. INT. BETHEL'S LOUNGE. DAY.

GEOFFREY C/U.

GEOFFREY (CONTINUING): Answer me one question, honestly. Look back over this past week - or longer, if you like. Who has been helped by your existence? Who is happier today because of you? Can you name him? And I don't just mean Wendy. I mean outsiders.

CUT TO:

55. INT. BETHEL'S LOUNGE. DAY.

DEAN, C/U.

DEAN: I - I haven't been out much.

CUT TO:

56. INT. BETHEL'S LOUNGE. DAY.

GEOFFREY, C/U.

GEOFFREY: You don't have to be out. You don't dole out happiness like Father Christmas. I'm not talking about putting pence in a box on flag days. I'm talking about you using your gifts, your skills. Damn it, you're an intelligent man, Matt. There are all sorts of things you could be doing. Why don't you channel your energies into something that'll be really useful?

57. INT. BETHEL'S LOUNGE. DAY.

DEAN, C/U.

DEAN: Well despite what you say, I think what I'm doing is useful. Alright, so I may not have helped anyone this week, not directly, anyway- but I will.

CUT TO:

58. INT. BETHEL'S LOUNGE. DAY.

GEOFFREY, C/U.

GEOFFREY: If you live.

CUT TO:

59. INT. BETHEL'S LOUNGE. DAY.

DEAN, C/U.

DEAN: Eh?

CUT TO:



60. INT. BETHEL'S LOUNGE. DAY.

GEOFFREY, C/U.

GEOFFREY: You may be dead this time next week. Don't bank on living, Matt. That's one thing you can't be sure about. Put your money on this life, and you know you've lost the race before you start. Think beyond this life. You mustn't be fooled by the death of others. That's just a distraction. Think beyond your own death.

CUT TO:

61. INT. BETHEL'S LOUNGE. DAY.

WENDY ENTERS WITH COFFEE FOR GEOFFREY.

WENDY: Sorry it's been so long. I had to start from scratch.

GEOFFREY: Thanks.

WENDY: Are you getting anywhere?

GEOFFREY: I don't think so. I've just given him a sermon on life, the universe and everything, but I don't think he's heard what I've said.

WENDY: SITS DOWN.

WENDY: How long will you be able to stay?

GEOFFREY: Only tonight, I'm afraid. I've got a meeting I can't miss tomorrow evening.

DEAN: You'll not be able to be here next Thursday, then?

GEOFFREY: 'Fraid not, old man. Classes every day next week. But I'll be thinking of you - if you go ahead with it. And I'll ring you up after it's over, to see what happened. It's a potty idea, Matt - but E for effort, that's for sure.

WENDY: You don't think there's any harm in it, then?

GEOFFREY: What sort of harm - physical or mental?

WENDY: Well, er, physical, I suppose. I mean, there are so many stories about spirits throwing things about, and that.

GEOFFREY: Oh Lord, no. You won't have any trouble like that. But I've told Matt I think his mind could be better occupied.

DEAN: Yah!

GEOFFREY: I'm serious, Matt.

DEAN: Well, we'll see. C'mon, drink up, and I'll show you the tapes.

FADE OUT.



FADE IN.

62. INT. BETHEL'S DINING ROOM. NIGHT.

DEAN AND WENDY ARE SEATED AT A LARGE TABLE, HAVING DINNER. THEY ARE PREOCCUPIED, AND ONLY PLAYING WITH THEIR FOOD.

THERE IS A LARGE GRANDFATHER CLOCK TICKING IN THE BACKGROUND. A LARGE MIRROR ON THE WALL. A TELEPHONE ON A TABLE. THE CLOCK CHIMES SEVEN.

WENDY: Do you want any more?

DEAN: No, thanks.

WENDY: But you've hardly eaten anything.

DEAN: Well, what do you expect. (PAUSE) Sorry. (LOOKS AT CLOCK) Shall we go down to the lab?

WENDY: What's the point? Everything's ready - checked and double-checked, you said. You'd only mope about. It'd be better to stay here. We could watch a film, or something. There are dozens of films in Merlyn's collection we still haven't seen. What do you say?

DEAN: You go ahead, if you like.

WENDY: But it's no fun, if you don't watch too.

DEAN: Alright, then.

THEY STAY SEATED. A PAUSE. MIX TO ANOTHER ANGLE, SO THAT WE SEE THEM AS A REFLECTION IN THE MIRROR. THE TELEPHONE IS VISIBLE IN THE BACKGROUND

ANOTHER PAUSE. THEY ARE BOTH LOST IN THOUGHT. THE CLOCK STRIKES NINE. A PAUSE, AND THEN THE PHONE RINGS, AND GIVES THEM A FRIGHT. WENDY GETS UP TO ANSWER IT.

WENDY: Llwyn Manor. (PAUSE) Oh, Geoff, nice of you to ring. (PAUSE) Yes, we were watching it too. The hands are going round very slowly. (PAUSE) No, we're fine - well, nervous, you know.

SHE COVERS THE MOUTHPIECE WITH HER HAND, AND WHISPERS TO DEAN.

WENDY (CONTINUING): Do you want to speak to Geoff?

DEAN SHAKES HIS HEAD. WENDY CARRIES ON.

WENDY (CONTINUING): Mhm. (PAUSE) Yes. (PAUSE) How about you? Have a good journey back last week? (PAUSE) Good. Alright then, we'll keep you posted. (PAUSE) 'Bye, thanks for ringing. (PAUSE) Yeah. 'Bye.

SHE PUTS THE PHONE DOWN AND RETURNS TO THE TABLE, DURING WHICH WE PAN FROM THE MIRROR TO THE ROOM, FOR A 2-SHOT OF WENDY AND DEAN. WENDY SITS DOWN.

WENDY: Geoff wishing you luck.



DEAN: Mm.

WENDY: Nice of him. (PAUSE) I wish he was here.

PAUSE. MIX TO ANOTHER ANGLE, SO THAT WE SEE THE CLOCK SHOWING 11.15.

DEAN: Right, I'm going down.

HE GETS UP.

WENDY: But it's only quarter past eleven.

DEAN: He might be early. I'm going down. I've got to be doing something. I'll check the levels.

HE MOVES TO THE DOOR, PAUSES AND LOOKS BACK AT WENDY.

DEAN: Will you come?

WENDY: Yes, I'll come. I'll clear up here and follow you on.

DEAN GOES OUT. WENDY STARTS TO CLEAR UP. SHE STOPS, GOES OVER TO A WHISKEY DECANTER AND POURS HERSELF OUT A LARGE TOT. BEGINS TO DRINK.  
CUT TO:

63. INT. BETHEL'S LABORATORY. NIGHT.

DEAN AT HIS BENCH, THE TV SCREEN PROMINENT. HE IS CHECKING VARIOUS DIALS. HE LOOKS UP AT A CLOCK ON THE WALL. WENDY BEHIND HIM. CUT TO:

64. INT. BETHEL'S LABORATORY. NIGHT.

CLOCK, C/U. IT SHOWS 11.55. THE SECOND-HAND JERKING ROUND. CUT TO:

65. INT. BETHEL'S LABORATORY. NIGHT.

DEAN AT HIS BENCH, WENDY BEHIND HIM.

DEAN: I hope I haven't forgotten anything.

WENDY: Of course you haven't. It'll be alright.

DEAN: You nervous?

WENDY: Not as much as I thought I'd be. You?

DEAN: I'm scared stiff.

WENDY: You should have a drink. Calm your nerves. I did.

DEAN: No time now. Anyway, I want to keep a clear head.

DEAN SWITCHES ON ANOTHER PIECE OF EQUIPMENT.

WENDY: What's that for?

DEAN: That's our camera. (GESTURING UPWARDS)

WENDY: what do you mean?



DEAN: The camera filming us.

WENDY: Filming us? What for?

DEAN: It's routine. We're part of the interaction. There needs to be an objective record of what we do as well as of anything else that happens.

WENDY: Oh.

SHE LOOKS UNCERTAINLY UP AT THE CAMERA.

CUT TO:

66. INT. TV STUDIO CONTROL ROOM. NIGHT.

C/U OF A MONITOR SCREEN, WHICH SHOWS WENDY LOOKING UP AT THE CAMERA, AS AT THE END OF SCENE 65. CUT TO:

67. INT. BETHEL'S LABORATORY. NIGHT.

DEAN AT HIS BENCH. WENDY TURNING BACK TO LOOK AT HIM.

DEAN: Right. Off we go.

HE STARES AT THE TV SCREEN. CUT TO:

68. INT. BETHEL'S LABORATORY. NIGHT.

C/U OF TV SCREEN, BLANK. CUT TO:

69. INT. BETHEL'S LABORATORY. NIGHT.

C/U OF DEAN, LOOKING UP AT THE CLOCK. CUT TO:

70. INT. BETHEL'S LABORATORY. NIGHT.

C/U OF CLOCK, AS SECOND HAND APPROACHES 11.59 AND 30 SECONDS. CUT TO:

71. INT. BETHEL'S LABORATORY. NIGHT.

MS OF DEAN, SWITCHING ON ALL TAPES. HUM OF THE EQUIPMENT WORKING. CUT TO:

72. INT. BETHEL'S LABORATORY. NIGHT.

C/U OF CLOCK, 20 SECONDS TO GO. CUT TO:

73. INT. BETHEL'S LABORATORY. NIGHT.

MS OF DEAN, ANXIOUSLY WATCHING CLOCK. WENDY GRASPS HIS ARM. DEAN SHAKES IT OFF. CUT TO:

74. INT. BETHEL'S LABORATORY. NIGHT.

C/U OF CLOCK, 5-4-3-2-1. CUT TO:

75. INT. BETHEL'S LABORATORY. NIGHT.

C/U OF TV SCREEN, BLANK, SILENT, FOR SOME SECONDS. THEN A BURST OF INTERFERENCE, VERY HARSH NOISE, AND ASSOCIATED VISUAL DISTORTION. PAUSE. ANOTHER BRIEF BURST. PAUSE. CUT TO:



76. INT. BETHEL'S LABORATORY. NIGHT.

MS OF WENDY, WATCHING THE SCREEN. SHE GIVES A CHOKED SCREAM. CUT TO:

77. INT. BETHEL'S LABORATORY. NIGHT.

MS OF DEAN, IN FRONT OF SCREEN.

DEAN: Quiet!

HE LOOKS AT HIS DIALS, MAKES ADJUSTMENTS, WAITS. CUT TO:

78. INT. BETHEL'S LABORATORY. NIGHT.

C/U OF TV SCREEN. THERE IS A LONGER BURST OF NOISE, WITH SOME PATTERN IN IT, BUT IT IS NOT CLEAR WHAT IT IS. THERE IS A DISTORTED VOICE UNDER THE NOISE (IN FACT SAYING THE FIRST SENTENCE OF BETHEL IN SCENE 80, BUT IT IS NOT INTELLIGIBLE AT THIS POINT). THE SAME BURST OF NOISE IS REPEATED. CUT TO:

79. INT. BETHEL'S LABORATORY. NIGHT.

MS OF DEAN, FEVERISHLY WORKING DIALS.

DEAN: (TO SELF) I can't change it. Whatever it is, I can't get to it. There's too much energy. Everything's distorted.

HE LOOKS AT THE SCREEN, AND TALKS TO IT.

DEAN: (CONTINUING) Merlyn - if it's you - I need help. You're too loud. The equipment can't cope. Can you - can you control it?

CUT TO:

80. INT. BETHEL'S LABORATORY. NIGHT.

C/U OF TV SCREEN. SEVERAL RAPID BURSTS OF NOISE. THEN A LONG, QUIET BURST, WITH LESS DISTORTION OF PICTURE, BUT NOT VERY AUDIBLE. THEN A SERIES OF MEDIUM-VOLUME BURSTS, WITH SPEECH AND PICTURE GRADUALLY IMPROVING. THE PICTURE APPEARS FIRST. WE

WE SEE BETHEL'S FACE, WHICH SLOWLY CHANGES IN AGE AS WE LOOK, ONE FACE MERGING WITH ANOTHER, AS INDICATED BELOW. THE FIRST IMAGE IS OF A YOUNGER BETHEL THAN IN SCENE 3. HIS EYES ARE CLOSED.

BETHEL'S VOICE IS SLIGHTLY OUT OF SYNC WITH HIS LIPS. LIP MOVEMENTS ARE VERY WEAK THROUGHOUT. HIS FACE REMAINS COMPOSED THROUGHOUT, DISPLAYING VERY LITTLE MOVEMENT, REGARDLESS OF THE LEVEL OF HIS VOICE. FOR HIS OPENING SENTENCES, HIS VOICE IS ALMOST A SCREAM, STRIDENT, HUSKY.

BETHEL: Leave me be. (PAUSE) Leave me be.

CUT TO:



81. INT. BETHEL'S LABORATORY. NIGHT.

DEAN AND TV SCREEN, AS A 2-SHOT.

DEAN: Merly, Merlyn, listen to me. Listen. Merlyn, we've done it. Listen. Talk to me. You must. Talk to us all.

THERE IS A PAUSE. BETHEL'S EYES OPEN. THEY REMAIN UNBLINKING THROUGHOUT, FOCUSSED UP AND AWAY FROM THE CAMERA. HIS VOICE IS SLOW AND SLURRED, HALF WHISPER, ALMOST MONOTONE.

HIS FACE IS OLDER.

BETHEL: Matthew - I do not want to be here. Leave me be.

CUT TO:

82. INT. BETHEL'S LABORATORY. NIGHT.

DEAN, C/U.

DEAN: But you - but why? Merlyn, what's the matter? It was your idea. You've done it. The idea's worked. You're here.

CUT TO:

83. INT. BETHEL'S LABORATORY. NIGHT.

BETHEL, C/U. HIS MOUTH IS RESTLESS, OTHERWISE HIS FACE IS ~~DISCOMPOSED~~, ~~EYES~~ THE SAME AS BEFORE. HE SAYS NOTHING. AS WE WATCH, HIS FACE BECOMES YOUNGER. CUT TO:

84. INT. BETHEL'S LABORATORY. NIGHT.

DEAN, C/U.

DEAN: Merlyn, say something. What's happening to you. Tell us.

WENDY: Matt, look at his face.

CUT TO:

85. INT. BETHEL'S LABORATORY. NIGHT.

BETHEL, C/U. HIS FACE IS STILL YOUNGER.

BETHEL: It is so trivial. (THE LAST WORD IS DISTORTED.)

CUT TO:

86. INT. BETHEL'S LABORATORY. NIGHT.

MS OF DEAN AND ~~W~~WENDY, LOOKING AT SCREEN.

DEAN: What? What did he say?

WENDY: Trivial. He said it's trivial.

CUT TO:



87. INT. BETHEL'S LABORATORY. NIGHT.

BETHEL, C/U, AS BEFORE, BUT FACE YOUNGER.

BETHEL: Matthew - let me go - please. Don't keep me here.

CUT TO:

88. INT. BETHEL'S LABORATORY. NIGHT.

DEAN, C/U.

DEAN: But I'm not. Merlyn, it's you. You came. You came to me. I'm not keeping you here. What is it that's trivial?

CUT TO:

89. INT. BETHEL'S LABORATORY. NIGHT.

BETHEL, C/U AS BEFORE, BUT FACE AS A VERY YOUNG MAN. HIS VOICE IS VERY SLOW.

BETHEL: This enterprise. It keeps me in the world, where I do not wish to be. It limits me. It limits you.

CUT TO:

90. INT. BETHEL'S LABORATORY. NIGHT.

DEAN AND TV SCREEN, AS A 2-SHOT. BETHEL'S FACE BEGINS TO AGE AGAIN.

DEAN: It limits me? Merlyn, how, in what way?

BETHEL: Leave me be.

DEAN: Merlyn, you must say. How is it a limit? What are we doing wrong?

BETHEL: You must see beyond this world.

DEAN: But that's what we're doing. That's the whole point.

BETHEL: You must see beyond this world. You see only the dead. Leave them alone. Leave them find their place. Your work is with the living. They need you. I do not need you. I do not want you.

DEAN: M-Merlyn - no.

BETHEL: Leave me be.

DEAN: But it's you. You came to me. I am not holding you.

CUT TO:

91. INT. BETHEL'S LABORATORY. NIGHT.

BETHEL, C/U. HIS FACE IS NOW MUCH OLDER THAN WE HAVE SEEN IT BEFORE, ALMOST SKULL-LIKE BY THE END OF THIS SPEECH.

BETHEL: It is our bond. I chose to bind myself to you. You accepted the bond. Now you must release me. Free me from the world. You keep me in my grave.

CUT TO:



92. INT. BETHEL'S LABORATORY. NIGHT.

DEAN AND WENDY, MS.

DEAN: What - what must I do?

CUT TO:

93. INT. BETHEL'S LABORATORY. NIGHT.

BETHEL, C/U. HIS FACE BEGINS TO GET YOUNGER.

BETHEL: You must look to the living. Let the living love one another. Let their love show them another world. They must see beyond their world. They must choose eternity.

CUT TO:

94. INT. BETHEL'S LABORATORY. NIGHT.

DEAN AND WENDY, MS.

DEAN: But - but our tapes. They will show. They will provide the proof you want.

CUT TO:

95. INT. BETHEL'S LABORATORY. NIGHT.

BETHEL, C/U. HIS FACE YOUNGER STILL.

BETHEL: The living must choose life. It must not be forced upon them. They will find life in the living, not in the dead.

PAUSE. CUT TO:

96. INT. BETHEL'S LABORATORY. NIGHT.

DEAN AND WENDY, MS. WENDY PUTS HER HAND ON DEAN'S SHOULDER. CUT TO:

97. INT. BETHEL'S LABORATORY. NIGHT.

BETHEL, C/U.

BETHEL: Matthew, leave me be. You must leave me be. There must be no tapes, or you keep me here. You must erase these tapes. You must not keep them. Let me go. Release me from our bond. Free yourself from our bond.

HIS FACE IS NOW VERY YOUNG, ALMOST A BABY'S. AS HE SAYS HIS LAST WORDS BELOW, HIS EYES CHANGE DIRECTION AND LOOK DIRECTLY AT THE CAMERA. THE FACE IS A BABY'S, SERIOUS, INTENT. THE VOICE IS SLOW, WHISPERY, ECHOING.

BETHEL: Love one another...

HOLD ON THIS IMAGE, THEN THE SCREEN BRIEFLY DISTORTS, AND GOES BLANK. CUT TO:



98. INT. BETHEL'S LABORATORY. NIGHT.

DEAN AND WENDY, MS. THEY BOTH LOOK PALE, NERVOUS. DEAN AUTOMATICALLY STOPS THE TAPES.

WENDY: What will you do?

DEAN: I don't know.

WENDY: You must let him go.

DEAN: I can't. This has been our work for so long. I can't throw it away. I have to keep the tapes. I have to show them.

WENDY: But you mustn't. You heard him. You would be tormenting him. You can't keep him. If you loved him, you can't possibly.

DEAN: (DESPERATELY) But he's wrong. He must be wrong. The tapes are crucial. They're absolute proof, for the first time, of life after death. It's the answer to the question everyone has asked, since - since I don't know. There can't be anything more important. It could solve so many problems. It could give a sense of purpose to so many lives. Surely Merlyn isn't more important than that? He said so himself, once.

WENDY: But he sees it differently now. Something has made him change. Didn't you see his eyes? What were they looking at? And when they turned to us - they went through me, Matt. (CRIES) You must let him go.

DEAN: Darling, listen - look - the tape by itself can't be so important.

WENDY: He said it was. We have to follow his guidance. We don't know anything. And think what would happen. If he's bound to this world through that tape, what would happen if you publicised it - if copies were made of it? He would never escape. You can't be responsible for that. It would be hell.

DEAN: ~~It's not possible.~~  
Look, maybe we misunderstood what he said. We were all tense. Worked up. We mightn't have been listening properly.

WENDY: Oh, rubbish. You heard what he said as well as I did.

ANOTHER ANGLE.

DEAN: But there's always more to it than the words, isn't there. I mean, the words he said are one thing, but then there's his tone of voice, the expression on his face - all sorts of things which can change the meaning of what he said, and which we might have missed first time round.



WENDY: He didn't have any expression on his face. Nor any tone of voice. There was only the words.

DEAN: But even they've got to be interpreted. Words don't just 'have' meaning. We read meaning into words. It's our task to find out what words mean when someone uses them. Just because Merlyn said those words doesn't say anything about what they meant.

WENDY: (DISAPPOINTED) Oh, darling.

DEAN: No, really. You know as well as I do, people say things they don't mean. They use a word, not because it's the right one, but because they can't think of a better. I think it's the same here. We need to go into what Merlyn said really carefully before deciding what to do. We have to interpret what his real intentions were, by talking in the way he did. We mustn't rush at it. It's too important. Look, let's play the tape again. That'll be a start.

ANOTHER ANGLE. DEAN LEANS FORWARD AND PRESSES THE REWIND SWITCH. WE HEAR THE TAPE WINDING BACK.

WENDY: No, Matt, I couldn't watch that again. Don't put him through that hell again.

DEAN: But it's only a tape.

WENDY: But it isn't any more. Don't you see? It's - it's tormenting him. You don't need to analyse what he said. It was plain enough. Release me, he said. Free me. Let me be. He said it over and over. You can't ignore him.

DEAN: Well if that is what he meant, then of course I'll let him go. But I must be sure first, and that means watching the tape again, and doing a proper analysis. Damn it! It was Merlyn himself who taught me the importance of analysing everything down to the last detail. I'm going ahead with it.

WENDY: No, darling. Look, leave it till morning, please. It's late. Let's sleep on it, eh? We can decide it then.

DEAN: There's nothing to decide. I'm going to watch that tape.

THE TAPE STOPS REWINDING. AS DEAN REACHES OVER TO PRESS REPLAY, WENDY LUNGES FORWARD TO PRESS ERASE. DEAN PUSHES HER BACK.

DEAN: (ANGRILY) ~~to Wendy,~~ don't be ridiculous!

HE PRESSES REPLAY, AND LOOKS AT THE SCREEN. WENDY STEPS BACK, BUT ALSO LOOKS, HORRIFIED, AT THE SCREEN. CUT TO:



100. INT. BETHEL'S LABORATORY. NIGHT.

C/U TV SCREEN, WHICH SHOWS SCENE 1 ABOVE,  
BUT WITHOUT THE CREDITS. CUT TO:

101. INT. BETHEL'S LABORATORY. NIGHT.

DEAN AND WENDY, MS, HORRIFIED.

DEAN: What -

CUT TO:

102. INT. BETHEL'S LABORATORY. NIGHT.

C/U TV SCREEN, WHICH SHOWS A LS OF DEAN  
AND WENDY WATCHING SCENE 100. CUT TO:

103. INT. BETHEL'S LABORATORY. NIGHT.

DEAN AND WENDY, SEEN LS FROM ABOVE, AS FROM  
THE MONITOR CAMERA WHICH IS FILMING THEM.

THEY REACT TO SCENE 102 AND LOOK UP AT THIS  
CAMERA. AS THEY DO SO, THEIR MOVEMENTS SLOW  
AND THE FRAME FREEZES.

HOLD FOR A FEW BEATS AND THEN MIX TO:

104. INT. TV STUDIO. NIGHT.

THE SAME SHOT AS IN SCENE 103, BUT FRAMED,  
IN THE VIEWFINDER OF A TV CAMERA. WE PULL  
BACK TO SEE THE CAMERA AS A WHOLE, AND THEN  
FURTHER BACK TO SEE THE WHOLE STUDIO, DARK,  
DESERTED, APART FROM THE ONE CAMERA WHOSE  
VIEWFINDER IS LIT UP. MIX TO:

105. INT. TV CONTROL ROOM. NIGHT.

C/U OF A MONITOR SCREEN, SHOWING THE SAME  
SHOT AS AT THE END OF SCENE 104. WE PULL  
BACK FROM THIS SCREEN, UNTIL WE SEE THE  
WHOLE CONTROL ROOM, DARK, DESERTED, APART  
FROM THIS MONITOR, AND THE DIM SHAPE OF A  
HOODED FIGURE OBSERVING IT. HE LEANS FORWARD  
AND SWITCHES THE SCREEN OFF.

CLOSING CREDITS.