

"IS THERE ANYBODY OUT THERE?"

A DAMON DARK ADVENTURE

(NOTE TO FILMMAKER: Unless where explicit instructions are given to the contrary, all shots are to be framed from the apparent point-of-view of an implied 'third person', i.e. through cracks in doors, through window panes and net curtains, etc. Suggestions for the achievement of certain effects and arrangements have been given in square parenthesis.)

- 4 INSERT: MISSION CONTROL 4**
- NASA mission control. The busy hub of the space program. Men in shirtsleeves pointing up at a big screen, talking, worried. [Footage can be used from this website http://www.archive.org/details/Apollo_8_-_Go_For_TLI. Download the higher resolution clips for better quality. Suggest using one wide, establishing shot of mission control, then cutting to closer shots of person or persons examining consoles, giving the suggestion that something is happening.]
- CUT TO:**
- 5 TITLE CARD: 5**
- "WRITTEN BY BRETT GERRY"
- CUT TO:**
- 6 INSERT: TABLETOP 6**
- An unseen man's hands lay torn squares of paper in a circle along the edges of a tabletop [for best effect we should only see a small section of this]. Each piece of paper is adorned with a letter of the alphabet in black marker pen; they are unsorted and unalphabetical - as he lays them, he must sort them also.
- CUT TO:**
- 7 TITLE CARD: 7**
- "PART ONE"
- CUT TO:**
- 8 EXT. FOREST - DAY 8**
- WIDE-SHOT of a dense wood. GARY stands as a small figure looking lost. He stops gazing around and begins to pick his way through the forest.
- HAND-HELD as we follow him, closer, through the woods. Suddenly he stops. Whip pan to-
- GARY'S POV: a silver cylinder poking out of the ground in the middle distance, glowing, unearthly. [This could be any container - a box, a jar - as long as it doesn't look too congruous and has some alien air about it].
- WIDE-SHOT of GARY as he rushes toward it. He stoops to pick it up, turning it over in his hands.

"Is There Anybody Out There?"

CU of the cylinder in GARY's hands as he examines it. He discovers an end unscrews, loosens it and inspects the interior. He pulls a scroll of paper from inside, unrolls it. Strange hieroglyphs are written on the page. [Use the supplied image 'ummo.jpg' printed out onto A4 paper, torn at the edges and crumpled to look older].

CUT TO:

9 INT. DARK'S HOUSE - LIVING ROOM - DAY

9

DARK sits, looking at the paper.

DARK

Where did you find this?

GARY enters shot. As he talks, he paces around the room [in and out of the narrow field of view we occupy as a third-person voyeur. He should stop at an undetermined point - preferably when the actor feels it would be the natural thing to do - in a position where he faces DARK and is fully in shot].

GARY

In the woods. I intercepted this odd communiqué between Jodrell Bank and Woomera. On the Department's tuner.

DARK

Did they ask you to?

GARY

No. It was an accident. The message babbled something about watching satellite debris on re-entry, protecting civilians, that sort of thing. Well, I checked: there aren't any satellites due for burn-up today, this week or even this month!

DARK

So you went out to see what it was?

GARY

I got Rivers to triangulate the co-ordinates
(DARK gives him a 'look')

"Is There Anybody Out There?"

Don't worry - I told him it was routine. He doesn't know about this.

DARK

And it was in this cylinder?

GARY

Yeah. Just sitting there, waiting. For a mailman to come and collect.

DARK

You think it's a message?

GARY

Yeah, that's why I brought it to you. I mean, is it anything you recognise? Anything you've seen before? It's not the Cygnus Collective is it?

DARK

It doesn't look like it.

GARY

I didn't think so.

(pause)

I don't like going behind the Department's back but...

DARK

Desperate times call for desperate measures?

GARY

Exactly. Things are changing there - for the worst. The new Coordinator doesn't give a damn about UFOs or aliens - he's too bothered with Al-Qaeda. And Agent Stern's just looking for an excuse to get rid of us.

DARK

And I've got just the thing for her.

GARY

What?

"Is There Anybody Out There?"

MCU on DARK, the reverse of before. DARK rolls up the paper and reinserts it into the tube. He thinks to himself.

GARY

Damon - what are you talking about?

Pause. DARK considers his friend before answering.

DARK

If this...
(indicates cylinder)
...is a message. Then surely -
out of politeness? - we should
give a reply.

CUT TO:

10 INT. STERN'S OFFICE - DAY

10

A series of close-ups of office materials, to give the impression of where we are. We hear the start of STERN's dialogue before cutting to...

[It may be worth re-using the establishing shots of Stern's office, and what I suppose to be Department 6, that were featured in 'The Dark Files: File Two' at the beginning of this sequence].

WIDE-SHOT of STERN, swinging in her chair. She's laughing into her mobile.

STERN

Yeah, I know - it's ridiculous, right?

(listens)

Can you imagine them two fighting aliens? Neither of them are exactly Sigourney Weaver are they?

(laughs, listens)

Do you think? That's sweet of you.

(listen)

Really? Well...

She kicks off her shoes and is about to relax into some flirting when the 'new mail' jingle sounds on her PC.

STERN

Oh, hang on. I've got mail.

"Is There Anybody Out There?"

MCU of the computer screen, looking over STERN's shoulder as she turns to operate the mouse. She clicks open the message, sees who it's from.

STERN

Speak of the devil: it's from
Dark
(listens)
Probably.

MCU STERN - the reverse of before [preferably with edge of screen in foreground] as she reacts to the contents of the message, forgetting about her caller.

STERN

What?! Oh, Christ, you have got
to be kidding me. Listen,
Daryll, I'll have to call you
back, this is urgent.

She hangs up and quickly taps out another number. She waits for an answer.

STERN

Hello Debbie? It's Hannah Stern.
Is the boss in? Well, can you
get a hold of him for me please?
And tell him it's urgent.

CUT TO:

11 EXT. DARK'S HOUSE - NIGHT

11

A series of handheld shots tracing thick, heavy duty cables as they run along the pavement, into the garden and along a path, disappearing into DARK's front door. [A good way to mock these up is to use some cheap hosepipes and tape them together at three foot intervals]. GARY kneels in the open doorway, inspecting the cables. He shakes his head and disappears inside.

CUT TO:

12 INT. DARK'S HOUSE - LIVING ROOM - NIGHT

12

WIDE SHOT of DARK as he lays torn squares of paper in a circle along the edges of a tabletop. Each piece of paper is adorned with a letter of the alphabet in black marker pen; they are unsorted and unalphabetical - as he lays them, he must sort them also.

"Is There Anybody Out There?"

[This action is the origin of the insert from the opening titles, and should be a different angle completely, wider as indicated, and from a third-person voyeur point-of-view so we don't initially recognise the action].

GARY enters.

GARY

Looks like they've got everything up and running. I can't believe you're doing this.

DARK

Stern had to let me once the Coordinator found out I'd been planning something like this for months.

GARY

She'll use this to discredit you, Damon.

DARK

Depends what the outcome is, doesn't it?

DARK takes the cylinder from his pocket, unscrews it and removes the message. He places it delicately in the centre of the table, and then places an upturned wine glass on top of the paper. Pause.

DARK

We're ready then.
(thinks)
Where are the cameramen by the way?

GARY

There aren't any. They planted hidden cameras in case we're up to anything fraudulent.

Silence.

GARY

We aren't, are we?

DARK

No. It'll be real.
(pause)
Hopefully.

"Is There Anybody Out There?"

GARY

Aw come on, Damon - a séance? A real, bona fide séance? On television?!

CUT TO:

13 INT. OUTSIDE BROADCAST VAN - SAME

13

Panning across a bank of video screens, each displaying a different angle on DARK's front room. We can see GARY and DARK getting seats ready around the table, sitting down, laughing nervously, waiting for their cue.

[A good way to achieve this is to film the activity many times from many different angles, then play them back on a TV monitor - as in 'The Dark Files: Files Two'. Set the camera close to the monitor in a dark room, and set the exposure so it picks up only the monitor. Then play back the footage and gently pan from darkness, across the screen, and into darkness again. Do this for all the angles and then cut the shots together at the point where darkness fills the screen, thus presenting the illusion of a continuous flow across many screens showing many different angles of GARY and DARK].

Over this we hear a babble of voices. [The best way to do this is record three tracks, two of quiet telephone-like banter, and the third louder and up close]. This is the voice that we hear:

DIRECTOR (O.O.V.)

...which I'm not sure is right.
How we doing for time? Let's get
the show on the round then -
what are those two fairies
doing? Christ, this is going to
be worse than that rubbish with
Michael Jackson. Whose idea was
this? As long as we don't have
to be in the room with them.
Okay everybody - LOTS OF HUSH
PLEASE. Someone give them the
nod...

CUT TO:

14 INT. DARK'S HOUSE - LIVING ROOM - SAME

14

GARY and DARK are seated at the table. [As we now have a third-person point-of-view with the OB scene, this scene should be best shot as shot reverse shot on GARY and

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DARK, over one another's shoulders, edited to best draw their conversation].

GARY

Are we ready, Damon?

DARK

As we'll ever be Gary. Let's give it a go.

GARY

Do we need to turn the lights off do you think?

DARK

I wouldn't have thought so. Will it make you feel better?

GARY

It'll make me feel less stupid.

DARK nods. GARY gets up and turns off the main lamp. He returns. DARK puts his finger on the upturned glass. GARY follows suit. Pause. DARK closes his eyes.

GARY

What now?

DARK

Now...we attempt contact.

(pause)

Is there anybody out there?

Silence.

DARK

This is Damon Dark. Agent of Department 6. Earthman. Late of Transdimensional Control. Can you hear me? We received your message and are keen to talk to you?

GARY

This isn't working, Damon.

DARK

Trust me, Gary. Is there anybody out there?

CUT TO:

"Is There Anybody Out There?"

15 INT. OUTSIDE BROADCAST VAN - SAME 15

CU of one monitor showing GARY and DARK from a hidden camera. This time, we hear only the one voice.

DIRECTOR (O.O.V.)

What is he doing? Jesus, this
guy's worse than Derek Acorah...

CUT TO:

16 INT. DARK'S HOUSE - LIVING ROOM - SAME 16

As before, GARY and DARK.

DARK

Can you hear me? I want to talk
to you. I believe I can contact
you through mind transference. I
understand you are...

He breaks off. GARY frowns. For a moment, it looks as if
DARK has heard something and is straining to understand
it. Then it becomes clearer and, when he talks, it is as
if he is replying to some unseen conversation.

GARY is confused.

GARY

Are you all right, Damon?

DARK

I can hear your.

GARY

'Course you can hear me - I'm in
the room for Christ's sake.

DARK

I understand.

GARY

What?

DARK

There are many things I want to
ask you. Who was the message
intended for?

GARY

What are you on about, Damon?

"Is There Anybody Out There?"

CU DARK, from a different angle, eyes still closed. Now we can hear the voice: it is thin, faraway. [Try speaking into a large glass when recording the voice over. NOTE: when DARK speaks, he speaks out loud, as if, again, he was talking to someone in the room].

VOICE

We were looking for you. We have heard of you from many material communication machines. You are known. We wanted to send a message of knowledge to you.

DARK

A message of knowledge? I don't understand. What did the markings on the paper mean?

VOICE

The paper, and the symbols, do not exist. Only consciousness is the true form of communication.

DARK

But I felt them. Gary found them in the woods.

VOICE

We guided your friend to that place. The paper and the symbols were a device - a manipulation of frequencies along your dimensional wavelength that brought you to us. Now we will establish true contact.

DARK

I don't understand? How can something be there and not be there at the same time?

VOICE

Substance is myth. Time and space do not exist.

DARK

What do you mean?

VOICE

We will show you.

"Is There Anybody Out There?"

Suddenly, a strange sound fills the air. DARK opens his eyes and looks around the room. As he does so, he slowly [by means of a simple cross fade] disappears from existence.

CU of GARY's reaction.

GARY

Damon!

WIDE-SHOT of the room as GARY stands up in shock. He is now totally alone. He stares around the room. It takes him a second to adjust...

GARY

My God...he's...gone...

CUT TO:

17 TITLE CARD:

17

"TO BE CONTINUED..."

"Is There Anybody Out There?"

1 **TITLE CARD:** 1
"IS THERE ANYBODY OUT THERE?"

CUT TO:

2 **INT. DARK'S HOUSE - LIVING ROOM - NIGHT** 2

CU of DARK as he listens, eyes closed to a VOICE that speaks only to him. [This is just a reprise of the shot used near the end of episode one].

DARK

I don't understand? How can something be there and not be there at the same time?

VOICE

Substance is myth. Time and space do not exist.

A Damon Dark Adventure

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"Is There Anybody Out There?"

DARK

What do you mean?

VOICE

We will show you.

Suddenly, a strange sound fills the air. DARK opens his eyes and looks around the room. As he does so, he slowly [by means of a simple cross fade] disappears from existence.

CUT TO:

3 **TITLE CARD:** 3

"STARRING ADRIAN SHERLOCK"

CUT TO:

4 **INT. OUTSIDE BROADCAST VAN - NIGHT** 4

PAN ACROSS a series TV monitors [the same monitor filmed many times in a darkened room as described in episode one, scene thirteen] that fizz and hiss with static. Sounds of electronic machinery fizzing and people shouting. The DIRECTOR's voice barking almost inaudible orders.

DIRECTOR (O.O.V.)

...did we get that? Tell me we bloody got that - what do you mean the cameras failed. I saw it...I bloody saw it...

CUT TO:

5 **TITLE CARD:** 5

"WRITTEN BY BRETT GERRY"

CUT TO:

6 **INT. DARK'S HOUSE - LIVING ROOM - NIGHT** 6

WIDE-SHOT of the room as GARY stands up in shock. He is now totally alone. He stares around the room. [Again, the same shot as used at the end of episode one, but now it continues after the cliff-hanger].

GARY

My God...he's...gone...

"Is There Anybody Out There?"

He rubs his head, confused. Slowly, almost imperceptibly, he becomes aware of a strange sound filling the air: the same sound heard by DARK when he vanished. It grows louder until it fills the room.

CU GARY looking around him, confused.

GARY

What the hell is that?

Suddenly, his attention is focused to something and he looks down at the table.

GARY's POV: the message in the centre of the table, with the wine glass on top of it. The sound reaches a crescendo and the paper [by means of another, this time more delicately achieved cross fade] vanishes from existence. The wine glass and the alphabet letters remain.

CUT TO:

7 TITLE CARD:

7

"PART TWO"

CUT TO:

8 INT. DARK'S HOUSE - LIVING ROOM - DAY

8

BCU on hands in forensic gloves as they dust the wine glass for fingerprints with fine white dust.

BCU more hands scraping fibres from the carpet into a small plastic evidence bag.

[Both these shots should be quite long, and almost meticulous in their record of the hands work - the idea behind this is to have some sort of a 'come down' after the shock of the cliff-hanger].

CUT TO:

9 EXT. DARK'S HOUSE - HALLWAY - DAY

9

WIDE-SHOT of GARY as he leans in the hallway of DARK's house. He looks very tired. He speaks into his mobile phone.

GARY

There's no sign of him. No trace after that moment. Forensics

"Is There Anybody Out There?"

have been over the place with a nit comb.

(listens)

It's a mystery. I'm not sure what to do Hannah - I can't explain this. Damon's vanished before, but not like this. At least we got it on tape.

(listens)

Well, thanks for your help. I really appreciate it.

(listens)

No. I've been here all night. I'm going to go home and get some sleep.

8 INT. GARY'S HOUSE - BEDROOM - DAY

8

BCU of a digital alarm clock [or any alternative]. The time reads 10:30am.

WIDE-SHOT - GARY sits on the edge of his bed. The curtains are closed to shut out the light and the room is dim. He rubs his eyes. He is very tired. He reaches for his mobile phone.

BCU the phone as he looks through his contacts, finds DARK's name and presses 'call'.

CU GARY as he places the phone to his ear expectantly. He can hear ringing on the other end.

CUT TO:

9 INSERT: PHONE

9

BCU of somebody's pocket - somebody lying on the ground - and a thin wedge of a mobile phone tumbling out. The phone is ringing. We can see the light glowing, hear the phone vibrating against the ground. Is this DARK?

CUT TO:

10 INT. GARY'S HOUSE - BEDROOM - DAY

10

As before. CU on GARY. He listens to the ringing, then gives up. He rings off.

GARY

(looking at phone)

Where are you Damon?

"Is There Anybody Out There?"

BCU as GARY places the phone on his bedside cabinet.
[Preferably with the phone in focus in the foreground, so that we can see GARY in the background, just out of focus, getting into bed]. Silence.

FADE TO BLACK:

9 INSERT: THE VOID

9

Blackness. Slowly fade up on totally white screen. That strange sound fills our ears as we...

DISSOLVE TO:

10 EXT. BEACH - DAY

10

MCU DARK standing on a beach, his back to the sea and his eyes closed.

[We can hear no diegetic sound and no music - other than the voices in this scene, it sound be entirely silent and somehow alien or illusionary].

DARK opens his eyes slowly, confused. He looks around to see where he is, realises or possibly hears the unheard sea, and turns to face the lapping waves.

WIDE-SHOT of DARK standing on the shore. [He is on the right-hand side of the screen, the sea on the left].
Pause.

DARK

Where am I? I was lost in an emptiness. And now I'm here. I'm confused. Why have you taken me?

VOICE

You are in a place that will be familiar to you.

DARK

I don't know this place. I've never been here.

CU DARK staring out to sea. [Looking at him from the side, he looks out to right of the screen].

VOICE

This place does not exist. Nothing material exists. We have created this place as an

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illusion, a metaphor for your place in our world.

DARK

A metaphor? But how?

VOICE

The metaphor explains the relationship between you and us. You are us. Your people are us. All peoples and things are us. We seek to protect ourselves and, sometimes, to destroy. We are all sides of everything.

DARK

You're telling me what I've wanted to know! That someone else's evil *is* another person's good? I've wondered that for so long. I've wondered what it means to me. How can you be so certain of things?

VOICE

These concepts do not exist for us. We are everything and therefore nothing. We know that sometimes we seek to destroy ourselves and we do not know why. You are different. We are you but you are not us.

DARK

Things have been so difficult for me. It's been hard to accept certain things. I've learnt the secrets of the universe, but I don't know the inner workings of my own heart. I think you may know. Can you explain? Please?

VOICE

We can only explain what we have set out to explain. You are known to us - this we have said. But we do not know you. We think you may be an illusion in our consciousness. We have brought you here so that we may both help to understand each other.

"Is There Anybody Out There?"

MCU from behind DARK, with the sea stretching out in front of him. [This is the shot at the beginning of this scene, but with DARK looking away from us].

DARK

I want to help you, but I don't know what I can help you with. This is all very confusing.

VOICE

That is why this place explains. You stand on a shore. Before you stretches an endless sea. It can be calm or strong, it can be dark or crystal clear. That sea represents us. You see us from a distance, unsubmerged in us but aware of our presence. We see you as you see us - from a distance and apart from our self. You are not like other things which belong in the sea.

DARK

I *think* I understand. This is all so very different to what I've experienced. An unreal world...being part of you but not being you...I *do* understand. I realise now. Tell me: what is it you want me to do?

VOICE

We want you to swim, Damon Dark.

DARK fades from existence [again using a cross fade - very delicately try to match the waves also(!)] and the beach is empty. Silence.

VOICE

Our message has reached its conclusion. Wake up.

CUT TO:

11 INT. GARY'S HOUSE - BEDROOM - DAY

11

BCU GARY's eye as it flicks open.

WIDE-SHOT of GARY in bed as he rolls onto his back, suddenly awake with shock. Pause. He bolts upright - as if he has just remembered something.

"Is There Anybody Out There?"

GARY

Of course. If it's ringing, then we can find him through his phone.

He jumps out of bed and runs OFF.

CUT TO:

12 EXT. WOODS - DAY

12

HANDHELD as we follow GARY through the woods. He is running, desperately searching for something. We follow him as he turns this way and that.

WIDE-SHOT the woods. Empty. No sign of GARY. Slowly, very slowly, a hand [the hand of someone lying on the ground just to the right of the camera] enters the screen, crawling, grasping at the ground. It has hardly any energy. It can't go on.

GARY appears [in the distance at screen left]. He stops running, out of breath, and scans the view. Suddenly, he sees what we have guessed at:

GARY

Damon!

He bolts toward the hand.

WIDE-SHOT from a different angle. DARK lies unconscious and exhausted. GARY rushes to him and checks to see if he's okay. He feels for a pulse and sighs in relief. He drags the semi-conscious DARK to his feet and begins to half-carry him out of the woods

HANDHELD, from a distance, partly obscured behind trees, almost as if someone was watching them. [The camera should dip in and out of hideaways, as if someone was afraid to be seen]. GARY leads DARK out of the woods.

CUT TO:

13 INT. HOSPITAL - DAY

13

[It may be worth starting this scene with a brief establishing shot of a hospital].

MCU of DARK as he lies in bed, deep in a troubled sleep. GARY sits at his side, reading a book [actor's preference]. They are in a dimly-lit hospital room. [Mock this up with white sheets on the bed, flowers and grapes

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on the beside cabinet, maybe a clipboard with medical chart hanging on the wall in shot].

DARK's dreams become too much for him: he snorts awake. Initially confused, he turns to GARY, who has put his book down and is looking on concerned. He speaks gently, as if not to shock DARK. [During this scene, you could cut between this shot and a reverse shot favouring GARY, edited to best draw their conversation].

GARY

Damon? Are you okay?

DARK

Gary? Where am I?

GARY

You're in hospital, mate. You were missing for a long time: I found you in the woods. We picked up your mobile signal. You were nowhere near the house: you were miles away in the woods.

DARK

The woods?

GARY

Can you remember anything?

DARK

I...can only remember little things...I remember being adrift in an emptiness...a complete absence of everything - light, sound...but I could...could I hear someone? No.

(searches for description)

Gary, it was like being in an enormous, empty hall, with someone shouting at me. And I couldn't hear them. More than one person. Many. A million voices all trying to get through.

Suddenly he remembers.

DARK

Gary - do you believe in a higher power?

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GARY

You mean like...God?

DARK

No. Something infinitely more complex. A power that's of us, but we don't know it. Like a collective mind - an ultramind.
(realises - and he can't believe it)

The Star Maker! I've heard legends. Every planet has them. But...It was trying to communicate with me, through an illusion. I was standing on a beach-

This suddenly strikes a chord with GARY.

DARK (CONT'D)

-and the sea was a sea of consciousness. But I couldn't swim in the waters. I wasn't part of it...not wholly...

GARY

Damon. When you were missing. The night before I found you. I had this...*dream*. I knew where you were, but I saw you in my dream on a beach. And when I awoke, I knew where you were.

WIDE-SHOT as they absorb this information. Of all the things they've seen, this may be the one thing they can't believe... Pause.

MCU DARK [as at the beginning of the scene] as he considers something, and turns to GARY.

DARK

That message you found in the woods. I don't think it was only a message.. I think it was a warning.

GARY

A warning? From whom?

DARK

From...part of ourselves. Part of all of us.

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GARY

But warning us about what?

DARK

That's what I don't quite understand yet. Something that's out to get us. Something in the woods. Or maybe something closer to home.

Silence.

CUT TO:

13 INT. STERN'S OFFICE - DAY

13

[Lift this from episode one, scene ten] A series of close-ups of office materials, to give the impression of where we are. We hear the start of STERN's dialogue before cutting to...

MCU of STERN as she talks into her phone [preferably with her PC in the foreground]. She's obviously getting a telling off. As she talks we can hear in the background, what sounds like a TV programme - like a *You've Been Framed* or *Australia's Funniest Home Video Show* variant. [This will be revealed to be on her computer, and, as she talks, she occasionally glances at it. See below].

STERN

I understand, sir.

(listens)

The tape came through this morning. It's been stowed at the Department's warehouse. But sir...have you seen the tape?

(listens)

I think you should take a look sir. I mean, we have a duty to make people aware of these things, and Dark and Sutton have...

(listens - he threatens her with her something)

Yes, sir. I'm sorry sir. I just don't think it's fair. If we have the proof then...

(listens)

No. You're right. I'm sorry.

He hangs up on her and she sighs. She looks at the screen with regret.

"Is There Anybody Out There?"

STERN

Well, Dark - I'm sorry it had to come to this.

CU the computer screen, on which plays the aforementioned programme in a media player. Videos of people falling over and hitting themselves to a laughter track and accompanying voice-over - a logo in the bottom left-hand corner emblazoned "Australia's Biggest Idiots!".

[The best way to achieve this is to film a few anonymous cock-ups - you know the sort of thing they have on these programmes - and then edit them together with the logo overlaid in the corner (I've supplied 'ozbigidiot.png' which you can just drop into a track above the footage in your editor if need), and footage of GARY and DARK (use the same footage as you used on the monitors in episode one, scene thirteen). Overlay with laughter track at relevant points - which you can download for free from [this page http://www.wavsource.com/sfx/sfx2.htm](http://www.wavsource.com/sfx/sfx2.htm) - and voice-over as written below. You should make it long enough so that it can play (mostly unseen) all the way through this scene until we come to it. Play this back in your media player on your PC and film it, recording the sound as it is played through the speakers.

It might be quite fun actually to have the player as a small window on top of a word document, the contents of which we would only just see and it could detail either this adventure or an older one].

PROGRAMME VOICE-OVER

(exuberant, transatlantic)

...and who knows what comes of it? This fellow doesn't! But we all know what it feels like to be a dunce right? We don't want anyone to know we've done something stupid, right? Well, these two blokes couldn't care less.

The programme now shows footage of GARY and DARK getting ready for their séance - as taken by the hidden cameras in the previous episode.

PROGRAMME VOICE-OVER (CONT'D)

These two idiots thought they could contact the dead - with a wine glass and some bits of torn-up paper!

"Is There Anybody Out There?"

BCU on the PC screen of DARK as he silently recites: "Is there anybody out there?". The voice-over continues.

PROGRAMME VOICE-OVER

The only thing this two got was
a call from their mum.

(affects 'comedy' accent)

Dinner's ready boys!

The laughter explodes as we continue watching a close-up of DARK. [Fade out the sounds from this scene, and mix into the end music, so we are left, not with DARK being mocked, but with an image of him trying to do something he truly believes in. Hold long enough for this to sink in and then...].

CUT TO:

13 TITLE CARD

13

Roll end credits and fade.

THE END