

ADAM KADMON KABBALISTIC DETECTIVE

Overview

**created by the
Babalon Working Group**

©

**Paul Green
Barry Kavanagh
Adrian Lord
John Paul Sheerin**

from an idea by Adrian Lord

Contact: Adrian Lord

49 Parker Street Colne Lancashire

BB8 9QF

UK

ade@shamania.com

ade@spiritedaway.co.uk

44 7813 558 381

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Introducing Adam Kadmon – Kabbalistic Detective

Ordinary TV detectives normally get a result through hard work - gruelling hours of surveillance and trawling through databases, tough talk in interview rooms. Or they operate via neat work with their fists or quick work with a Heckler & Koch. And they drive everywhere, usually very fast.

Adam Kadmon is an extraordinary detective, with an extra-sensory modus operandi. He's given up driving - the psychic emanations of an urban gridlock can literally obstruct his vision - but his observation techniques transcend the ordinary limitations of space and time. His databases are the intra-mundane spaces and the aethyric zones. He seeks clues in the pattern of a Tarot spread or the shape of an ancient sigil. He addresses angels and interrogates demons.

It's hard and dangerous work. Adam can handle himself smartly enough when it comes to physical threats but inevitably his divinations lead him into life-threatening encounters.

And there's a more subtle danger. Existing on multiple reality levels, even for a short time, makes huge demands on him, both physically and psychologically, especially when he's forced to confront - and subdue - the darker aspects of those realities. He's risked burnout, madness, and alienation from those he loves.

Only through the disciplines of an ancient spiritual tradition - the Kabbalah - can he find the equilibrium that he needs to resolve the dangers and dilemmas of his vocation. Moreover, it's through the Kabbalah that he aspires to a deeper understanding of the cosmos and his place in it.

Adam Kadmon's Kabbalah - a very short introduction

Kabbalah is a mystical system of speculation and magical practice, derived from the secret teachings of Judaism, but developed by non-Jews over the last five hundred years to create a structure - still evolving - that integrates the whole of the Western esoteric tradition - magic, Tarot, astrology, clairvoyance and all the psychic gifts. It provides a

framework for ritual, a focus for meditation, a map of inner space and a route - jagged as a lightning-flash - to the divine Source of all consciousness.

Yet it's also a system in which practitioners have to live in the real world and embrace its contradictions, as Adam does. It's rooted in the notion that even the humblest aspects of existence can have a divine significance, and organised around a simple concept that contains a wealth of complexities - The Tree of Life

Each of the ten Spheres or Sephiroth on the Tree reflects a different level of reality, an aspect of the human mind, and a facet of the Creator, carrying with it a whole network of associations and correspondences. The twenty-two Paths that link the Sephiroth correspond with the major cards of the Tarot and signify a change or transformation.

Every episode takes its name from one of the Sephiroth or one of the Paths - see proposed plan for Series One.

Adam Kadmon's Back-Story

Adam's personal history is complex, as one might expect.

Adam Kadmon was born Adam Cadman in 1955 in Cheltenham. His father Joseph Cadman (formerly Kadmon) of Czechoslovak Jewish extraction, naturalised just before the second world war, was already in his forties, although his mother Lucy was only twenty-five.

Joseph worked in military intelligence, based at GCHQ Cheltenham. His technical work took him to West Berlin, Eastern Europe, Colorado, New Mexico, Australia and the Far East

Lucy was a gifted artist, in the surrealist/visionary mode of painters like Leonora Carrington, who had rebelled against her upper crust background by marrying the romantic and mysterious crypto-hero Joseph at the age of eighteen.

However the pressures of trying to function as a woman artist in the stultifying ambience of 1950s suburban Cheltenham were reinforced by Joseph's increasingly long absences. Not long after Adam's birth, Lucy had the first of several nervous breakdowns, which were treated with the crude electro-shock /drug therapies then in vogue.

As a child Adam adored his mother but was overwhelmed by her cycles of ecstasy and depression, when he frequently had to fend for himself. Although Adam respected and loved his father, Joseph was inevitably a more remote figure, frequently away, and immersed in a world that he could not share with his family.

Consequently Adam spent some of his childhood in London with his uncle Jacob, Joseph's older brother, who owned a second hand esoteric bookshop near the British Museum. Whereas the secularised scientist-technologist Joseph had eagerly identified with his adopted country (and changed his name from Kadmon to Cadman) , Jacob still looked back to the Jewish culture of Prague and liked to regale his nephew with rabbinical anecdotes and parables.

However, Uncle Jacob was not an orthodox Jew - the local rabbi did not approve of him or the contents of his shop - and Adam himself was the child of a mixed marriage, who couldn't quite work out where he fitted in culturally. It was as if he was moving between different worlds all the time.

Sometimes Adam would find his uncle poring over cryptic diagrams or ancient tomes and there were mysterious gatherings in the upper room, attended not only by elderly émigrés but by sixties counter-culture types. Adam also spent hours in the British Museum looking at intriguing artefacts like the magic mirror of Dr. John Dee and the various Greek and Egyptian deities. Uncle Jacob would sometimes hint at an "inheritance" that would be his when he was ready for it - although he would have to work for it.

Joe Cadman died in 1968 in Prague, during the Soviet invasion and repression of the Dubcek regime. The official UK line was that he was a visiting technical consultant caught in the crossfire of street fighting although Lucy was convinced that he'd been murdered by the KGB because of his espionage activities. Her depression grew worse and Uncle Jacob (whom Lucy's family never quite trusted) decided that Adam, now floundering in his local school, would be better off as a boarder at public school.

Despite (or because of?) the tight discipline, Kadmon thrived and began to make rapid progress in maths, science, classical and modern languages, and religious studies. Because he was a good athlete, and studied martial arts, he managed to avoid the worst of public school bullying but he was regarded as something of a recluse and eccentric. His teachers however were impressed by his intelligence and focussed attention, although they were a little puzzled by his interest in gnosticism and the occult. In 1973 he won a place at Oxford to read philosophy and psychology.

Then, in 1974, Lucy killed herself with an overdose. Adam was devastated and overcome with anger and guilt. Her death, on top of his father's, seemed to make a nonsense of any meaningful values or sense of purpose. He even felt resentful towards Jacob, his benefactor, who had imposed a separation between himself and his mother, who might have survived with more support. He also felt that Lucy's own family had never understood or supported her properly. He treasured her tiny paintings of angelic or daemonic beings.

For a while he broke completely with his family and his scholarly habits. His first year at university was mostly spent experimenting with pot, acid, cocaine, and alcohol to a soundtrack of heavy metal. He oscillated between paranoid outbursts about dark forces and a harsh materialistic cynicism. His great problem was sexual desire. Although intelligent and not unattractive to girls, his nihilistic rants and violent outbursts put many young women off and sabotaged relationships before they even started.

Then he met an older woman, Vivienne Leadbeater, widow of an Oxford psychology professor, rich, neurotic and highly sexed. Reacting against her late husband's rationalism and eager for extreme experience, she had thrown herself into the post-sixties counter-culture, sampling various esoteric systems and developing a particular taste for a kind of sub-Crowleyan magick. When she offered Adam a magickal (and sexual) initiation he was overwhelmed with ecstasy - then terror. Their relationship soon disintegrated as their volatile psyches collided and exploded.

One night Adam returned to college, drunk, heavily drugged and totally exhausted. A sexually charged ritual had ended in a bitter confrontation with Vivienne, and he'd walked out to a litany of her curses. Desperate for equilibrium and some manifestation of love

he'd focussed on one of Lucy's pictures, which he mounted over his mirror. There was indeed a manifestation - a female entity appeared in the mirror and burst out of it to embrace him. He was found screaming among shards of glass in blood soaked sheets, the room (and the picture) in tatters.

He was nearly sent down for good after this incident of "drug-related vandalism" but the sympathetic dean, not wishing to lose a potentially brilliant student, allowed him to return on condition that he underwent psychiatric treatment and severed his relationship with Mrs Leadbeater.

In the course of his treatment he met Diana Goldstone, a bright psychiatric nurse about four years older. Warm, pragmatic, practical, down-to-earth (and secularised Jewish) she encouraged him to distance himself from the more obscure aspects of his past (and his "delusions") and think of the kind of future his father might have envisaged - a scientific career in some practical (and profitable) area of behavioural psychology. She also offered him strong physical affection. Shortly after graduation (Adam got a first, of course) they were married.

For a couple of years Diana's career thrived while Adam did post-graduate work. To Diana's slight unease, Adam chose parapsychology as one of his research areas - in a purely "scientific" spirit, of course - but all seemed well when a daughter was born in 1980 and in 1981 Adam began work as a psychologist for a large corporation, and then a local police authority. He learned a lot about police procedure, corporate affairs and made contacts.

Adam loved his daughter but found a young child demanding and distracting. Diana was upset by the amount of time he seemed to spend in his research - his PhD on ESP was still incomplete and he was trying to finish it in his spare time - an inordinate amount of which was spent studying the very areas that had so interested Mrs Leadbeater.

Then the third and crucial family death occurred. In 1984 Uncle Jacob's bookshop was firebombed. Although the damage was slight, Uncle Jacob now in his eighties, had a fatal heart attack trying to pursue the perpetrators who were never caught. Adam speculated that they might have been an anti-semitic gang - or perhaps some one who was hostile to

the ideas embodied in the shop. He inherited everything - including the rare books in the upper room, on the Zohar and the Hermetic Kabbalah...

This was the turning point. Shocked by the manner of his uncle's death, and angered by the failure of the police to solve it, Adam now realised his true inheritance, his potential, his special mission - and recognised his enormous desire to seek justice, the rooting-out of evil, helping the unfortunate. He told Diana that he was changing his name to Kadmon, was going to go self-employed, and was starting a new kind of advice and security service.

She thought he was mad. It was the beginning of the end of their marriage and the beginning of the Metatron Agency.

Adam Kadmon today

First impressions of Kadmon are disconcerting. He's often terse, cryptic, given to confronting people obliquely through riddles, and frequently oblivious to the standard social conventions. His interview techniques for prospective employees are perplexing. Yet he's also capable of great courtesy, in a slightly formal old-fashioned way, which many women find charming. And as the series unfolds, his humanity and compassion win the loyalty of his assistant Tom Beckett.

His formality is a necessary defence mechanism, as he is acutely conscious of the underlying emotional ambience in most situations, even when he is not in some heightened state of awareness. Formidably intelligent and highly educated, he is sometimes impatient with those who don't share his advantages, a trait he deplores in himself. There are aspects of everyday life like cars, financial matters, and domestic technology which he clearly regards as distractions. This intense, sometimes exasperating unworldliness is offset by a bizarre sense of humour, dry and laconic, which often acknowledges his own absurdity.

His constant problem is a surplus of information, great bursts of imagery that seem at first to confound interpretation. It is as if his nervous system becomes hard-wired into a kind of

cosmic web, populated by discarnate intelligences, where ordinary notions of causality and identity are almost overwhelmed. The side effects can include migraine, nosebleeds, amnesia, and blackouts.

At the emotional level there's the pain of his mother's suicide, anger at the manner of his uncle's death, and deep regret at the rift with Diana his ex-wife. His magical initiation via his involvement with Mrs Leadbeater was a traumatic event and it's taken him years to understand its implications and control its manifestations.

He is clearly attracted to women, but his sexuality nevertheless now seems to be sublimated in his work, which is driven by a strong and increasingly impersonal sense of justice. Conventional notions of identity have started to dissolve in his quest for self-transcendence. He loves his daughter Miriam, although the circumstances of his divorce, his strange vocation, and the grey areas of his past have created tensions and no-go zones in their relationship, which he needs to resolve.

Physically, Kadmon has the aquiline nose and dark hair of his European Jewish ancestry, a high domed forehead, a firm mouth, and a penetrating gaze. Vocally, there's also a faint echo of his Eastern European background. His speech is usually clear and precise, even when he's talking at great speed expounding some complex esoteric doctrine, or trying to articulate his insights from the astral plane. His movements are usually deliberate, controlled, the result of habitual mental focus.

Indifferent to fashion, he normally wears the old clothes of an academic - dark shirts, worn corduroy jackets, frayed roll neck sweaters - which sit unobtrusively on his well-honed wiry physique. For he practices a whole range of ascetic disciplines to keep his mind and body in trim.

This doesn't stop him enjoying alcohol and good food.

Although he treasures his mother's paintings and the arcane library he inherited from his uncle, material possessions are generally not that important and he sees no reason to trade in his old Rover saloon. He has a passion for art (particularly symbolists and surrealists) and eclectic musical tastes. His vintage hi-fi could be playing Jewish klezmer, early electronic musique concrete, psychedelic rock, the mystical symphonies of

Scriabin or Messiaen, space jazz by Sun Ra, or field recordings of ethnic shamans. But frequently he listens to silence...

Miriam Kadmon

Miriam Kadmon is in her early twenties, dark, with strong nose, full lips, and her father's high forehead. She's very bright, voluble, outspoken, impulsive, and given to extremes in her enthusiasms and relationships. She is constantly experimenting with new fashions, usually ingenious charity-shop improvisations. She has also tried her hand at several degree courses, but has yet to complete one. She's currently doing a BA combining Performing Arts and Media at one of the London colleges. Consequently she has moved away from living with her mother near Oxford, where she was brought up, to stay with her father in his rambling London flat. She can't afford to live anywhere else and he is, in fact, subsidising her studies. There's a vague expectation that she'll help out from time to time in the administration of the Metatron agency.

So it's quite a complex situation for her. She loves her father, but he left home when she was small and she's only seen him on holiday visits over the years. There are whole areas of his past that her mother prefers not to talk about, and she's both fascinated and disturbed by the nature of his work. There are also the inevitable clashes -sometimes absurd -that arise when a lively young woman is living under the same roof as her middle-aged father.

Miriam's current project is her Acting module, which involves taking part in a student production of *Macbeth*. This has to be dovetailed in with her Media work experience, so she has a very frantic schedule. In episode one, Miriam expresses interest in auditioning for Hecate; in episode two she auditions; in episode four she gets the part; in episode seven she's doing work experience in the day at a small independent TV outfit and rehearsing at night; and in episode eight *Macbeth* is performed.

Diana Kadmon

Diana Kadmon (Goldstone) is tough-minded, practical, extrovert, strongly maternal. She has after many years established a reasonably civil relationship with her ex-husband. She

still feels he has wasted his talents on his “psychical research”. Although she’s not a practicing Jew she regards Kabbalah as a dangerous eccentricity, especially in its more modern magical forms. And there’s still a certain undercurrent of bitterness. She had the usual challenges of being a working single parent and she is also exasperated that although she spent years weaning Adam away from the alleged irrational excesses of his youth, he eventually plunged back into the dark tide of the occult.

Nevertheless, they both want the best for Miriam. She still feels obscurely that she ought to help Adam out, and her role as a psychiatric social worker means that she is sometimes able to draw his attention to potentially interesting cases.

Staff of the Metatron Agency

Tom Beckett

Superficially, **Tom Beckett** is a very unlikely candidate for the job of Adam Kadmon’s driver/minder. Beckett is in his mid twenties, and prior to his application for the post (which forms the sub-plot of the pilot episode) there’s nothing in his background to hint of any metaphysical or mystical interests.

Beckett grew up on a tough estate in Liverpool. His family was fairly dysfunctional - the violent father left early - and for a while he was a tearaway, on the fringes of joy-riding and drug-related crime. But his mother, of Irish Catholic stock, saw him through school and he did a law degree at one of the northern universities. In the summer between school and college, he managed to make a local girl pregnant. The child was adopted, the relationship ended, but Beckett still wonders about his offspring.

After college, there was a period of squats and friends’ flats where Beckett spent most of his time watching TV. Then he got his first proper job as a legal secretary - which ended when he was fined for possession of cannabis. Applying for the Metatron post was a long shot, an act of desperation.

Thus far his experience of life has made Beckett wary about his own emotions, cynical about human motivations and sceptical about grand ideologies or higher wisdom - he is a street existentialist. At the start of the series he is more at ease in a pub or club with the lads but is usually sufficiently canny to adapt to new social and cultural situations. However, he can sometimes display a spectacular lack of tact., especially when confronted with what he perceives as pretentiousness or bullshit. He's also sharply aware of social inequalities.

Beckett loves films (notably by Michael Mann & George Lucas), cars and motor sport. He's technically minded, interested in computers and the whole emergent digital culture. He's strongly attracted to the volatile and unpredictable Miriam, despite their considerable differences.

As the series evolves there's a growing understanding that Beckett wasn't hired simply because Kadmon needed a driver. Kadmon has intuited a core of integrity and courage in Beckett, while Beckett develops an urge to introspection and spiritual development.

At the very beginning of the series, Beckett shares the consensus-reality assumptions of most viewers - reality only makes some sense viewed by scientific rationalism, "common-sense", repeatable experiments, and quantifiable data. Beckett's early experiences with Kadmon suggest that "reality" might be indeed more complex, and that there are other worlds of experience and a heightened reality that can be accessed by Kabbalistic disciplines. The Tree of Life gives shape and meaning to the cosmos, as exemplified in Kadmon's life and work. By episode six Beckett is researching Kabbalah as much as possible in his spare time, to see if there's really something to it.

In episode seven Beckett is on the point of accepting this when he is confronted with very disturbing evidence that maybe creation is innately chaotic, destructive, senseless, arbitrary - as arbitrary as the random fluctuation of quanta that created the Big Bang.

Beckett now needs Kadmon's understanding even in the depths of existence there's a spark of the divine, that there are values and a meaningful pattern. His character arc is a spiritual quest.

Jean Hannah

Miss Jean Hannah is a middle-aged lady in a comfy cardigan who functions as Kadmon's receptionist and secretary, deals with his paperwork and business affairs, and makes tea. She has an amateur interest in astrology and clairvoyance, and her aunt used to go to a spiritualist church in Tooting, so she takes the extraordinary events surrounding the Metatron agency for granted. At the same time, she doesn't always understand their deeper or darker significance. She is devoted to Kadmon, who always treats her with great decorum and values her magnificent ordinariness.

Kadmon's Police Contacts

Inspector Nadar Mouadi arrived in the UK from Tehran as a PhD student in English Literature, when his affluent and liberal family fled from Iran after the fall of the Shah. His mother was Pakistani, which gave him Commonwealth and subsequently UK citizenship. He joined the police out of youthful pro-British idealism and then had to struggle hard against institutional prejudice to rise through the ranks but his thoughtful approach and dedication have solved some difficult cases. He is a practicing Muslim, with leanings towards Sufism, so although he is culturally very different from Kadmon, they have a sympathetic resonance.

Inspector Norman Blake is in many ways the stock London copper - bluff, pragmatic, working-class background. He's physically courageous but uneasy about Kadmon's involvement in his cases.

The Metatron Agency - setting the scene

The Agency takes its name from one of the Kabbalistic Arch-Angels, Metatron, "The Great Teacher." But for the man in the street, it's a name on a brass plate next to an intercom, in the doorway of a tall town house that's been divided into large flats. The street itself lies in some quiet interzone between gentility and urban decay - maybe the wrong end of Maida Vale, the tattier side of Kensington.

The office consists of a large front room in Kadmon's flat which has been partitioned. The waiting room could be a dentist or doctor's surgery - cool calm colours, unobtrusive

armchairs and coffee table, with a scattering of broadsheet newspapers. Miss Hannah sits at her reception desk in front of a phone, an old electric typewriter and a filing cabinet. The only unusual detail is a totally plain black and white schematic diagram of the Tree of Life hanging on the wall. There are two doors. One leads to the kitchen and the rest of the flat. The other leads to Kadmon's study.

Kadmon's study is as exotic as the waiting room is plain. It is usually curtained, lit by table lamps and it is crowded with massive shelves of hardbacks, locked cabinets of rare antiquarian books and manuscripts. The walls are hung with Kabbalistic diagrams and rich hangings while the mantelpiece and adjacent shelves are covered with statuettes of the Egyptian gods - Thoth, Anubis, Hathor, Osiris - plus Gnostic amulets, curious artefacts of crystal and ivory, strange ritual daggers, cups and rings. One wall is dominated by a large gilt-edged mirror. Another displays his mother's paintings. There is a large desk where Kadmon spreads his cards or sets his scrying paraphernalia, and a couch where he sometimes sleeps. The only concession to modernity, apart from a phone, is his sound system - vintage valve amp, gram and tape deck..

The Agency has been funded thus far on private income from the sale of Uncle Jacob's property interests, like the bookshop premises in Bloomsbury. However, Kadmon's resources are not unlimited, and one of the strands in the series is the struggle to survive financially, especially as his cases grow more complex and his overheads higher.

Proposed Plan for Series One.

Episode titles are named after kabbalistic paths and sephiroth. There are 22 possible paths and 10 possible sephiroth, giving us a total of 32 possible episode titles. The first series has been devised as having 8 episodes, so 8 titles have been chosen from the pool of 32.

Four titles will be reserved for the final series. Because of the kabbalistic significance of Kether, it should be the very last episode of the 32, the culmination of Adam Kadmon's spiritual journey. Aleph, Beth and Gimel are the paths to Kether, so should directly relate to whatever the idea will be for the Kether episode.

The first series:

1. Vau
2. Malkuth
3. Yesod
4. Zayin
5. Binah
6. Mem
7. Hod
8. Netzach

The series takes place in present-day London and surrounding counties, over a period of 3-5 months, ending in the month of May.

Vau: Introduction of the characters through a story about the murder of a cryptographer. The victim was also involved in kabbalism and the story becomes a version of the Golem legend. Adam Kadmon hires Beckett and meets Mouadi for the first time. Miriam happens to say to Beckett that she's auditioning for the part of Hecate in a university production of Macbeth. **See Treatment. Full script written by John Paul Sheerin.** [Vau is the path of the eternal intelligence"].

Malkuth: In the course of this episode some of Adam Kadmon's background will be explained. The back-story of how he became involved in kabbalism - and why his marriage failed. There will be no great changes for any of the characters in this episode, as the series is just settling in to what was established in the first episode. [Malkuth is the tenth of the ten spheres. It is the most material, least spiritual Sephirah and therefore represents the earthbound starting point for Adam Kadmon's spiritual journey].

Yesod: Mouadi seeks Adam Kadmon's help in finding a missing person. This leads to some strange UFO contactees and to a woman from Adam's past. Meanwhile, Miriam auditions for the role of Hecate. **See treatment by Paul Green.** [The Sephiroth of Yesod is the ninth sphere and is associated with the unconscious, dreams, sexuality, adolescence, independence, the foundation or infrastructure of reality, the moon and astral light].

Zayin: Adam Kadmon is hired by a renegade biochemist to take a drug that makes a person experience time out of sequence. He takes the drug because an attempt on the biochemist's life is expected some hours into the future. Once he takes the drug, the episode jumps back and forth through time, revealing the evening's events in this way. As a result of this experience, Adam permanently gains a (limited) precognitive power. Meanwhile, Miriam gets the part she auditioned for. **See treatment. Full script written by Barry Kavanagh.**

[Zayin is the path associated with bi-location, astral travelling and prophecy]

Binah: This episode begins with Adam Kadmon casually explaining the kabbalistic significance of silence to Beckett. There is no more dialogue in this episode until the very end! The story, which involves a murder committed by a homeless mother, is told through visual information and character action. **See treatment by Barry Kavanagh.** [Binah is the third Sephirah and is the sphere of divine "understanding". Its magical image is of a mother; its spiritual experience is of "the vision of sorrow"; and its virtue is silence].

Mem: It was inevitable that if Beckett is working for a kabbalist that eventually he would try to see if there's really something in it. By the end of this episode something has provoked Beckett to research kabbalah as much as possible in his spare time. [Mem is a path with the spiritual experiences of "the vision of sacrifice", trance, renewal and release].

Hod: At university Miriam is not only rehearsing her Hecate role, she is on work placement at a TV station. She is persuaded by her employer to put Adam Kadmon on a talk show. This brings him into contact with an outbreak of glossolalia (speaking in tongues). Beckett, who is now studying kabbalah, assists him - but by the end of the episode Beckett is convinced the universe is chaotic and not the well-ordered kabbalistic system Adam thinks it is. **See treatment. Full script written by Paul Green.** [Hod is the eighth sphere. It is the realm of language and communication; the zone of messengers, scribes and tricksters, entities of the media landscape].

Netzach: The Metatron Detective Agency is running out of money. Adam Kadmon is hired to trace a stolen painting on an esoteric theme. This job keeps his business afloat. Macbeth is performed at Miriam's university. **See treatment by John Paul Sheerin.** [Netzach is the seventh Sephirah and the sphere of victory but also Netzach is associated in the soul with the power to overcome those obstacles which stand in the way of realizing one's (Chesed) aspiration to bestow goodness upon Creation. In the book of Samuel it says that the Netzach of Israel (God in this case) shall not deceive and not regret for He is not a man who regrets or changes His mind. That works with Kadmon's absolute refusal to alter his course or his actions despite fiscal reality. The victory at the end is obviously that the Metatron Agency survives, and is now secure].

The other 24 episode titles:

Sephiroth: Tiphareth, Geburah, Chesed, Chokmah, Kether.

Paths: Tau, Shin, Resh, Qoph, Tzaddi, Peh, Ayin, Samekh, Nun, Lamed, Kaph, Yod, Teth, Cheth, Heh, Daleth, Gimel, Beth, Aleph.

There are rough ideas in existence for some of these episodes.

Example 1: a story about the Pendle Witches.

Example 2: a story about Adam Kadmon's kabbalah-practicing ancestors in medieval times.

Episode Synopses & Treatments

Episode 1

Vau

©John Paul Sheerin

The pre-credit sequence is all in one room in a country house. An eighty plus year old man is working in a study. There is a menorah in the background along with a few other indications that the man is Jewish. He is murdered (off screen) as the camera pans around the room. Close up of his hands moving feebly on the desk, raspy breathing, and a spreading pool of blood across a page of numbers when the camera returns to him. The last shot fading into the credits is of a Tree of Life illustration on the wall behind him. We then see a young man called Beckett attending an interview with Adam Kadmon for a job with the Metatron Detective Agency. During the interview Kadmon keeps referring to Tarot cards. During the course of the interview, Beckett mentions that he left his last job because it did not satisfy him in any way. Kadmon raises his eyebrows at this, but says nothing.

The interview is a little hurried and Kadmon more or less press-gangs Beckett into driving him to Oxfordshire to the house of the dead man. We find out along the way that his name is Rosenberg and that he was a famous mathematician and during WWII worked as a cryptographer in Bletchley Park. As an aside we also find out that Kadmon suffers periodically from migraines which necessitates having a driver. the house with its own grounds and gardens. Kadmon tells Beckett to wait with the car, and knocks on the door.

A butler answers and Kadmon asks to speak to Mrs Rosenberg. The butler says that she is not receiving visitors today, but Kadmon hands the butler his card (Adam Kadmon Metatronic Detective Agency) and says that he believes Mrs Rosenberg will see him. She does. Kadmon is shown into a drawing room. Mrs Rosenberg is there with two policemen. The senior of the two men is named Blake and is WASP. The junior of the two is named Mouadi and is a Muslim. Kadmon quietly impresses him by greeting him in the correct Islamic fashion. Blake asks if what Kadmon's interest in the case is, and Kadmon says that he has none, he is an old friend of the family. Mrs Rosenberg confirms this. The two policemen tell Mrs Rosenberg that they will be in touch and leave. At her age she has learned to appreciate life's ironies, such as for example being in the presence of the manifestation of primordial divinity and having to tell a lie (that he was a friend of the family) She also adds that she always pictured him as having a beard. Kadmon says that

he is sorry for her loss, and that he met her late husband once in a lecture on kabbalism in 1977 and that indeed Mr. Rosenberg was a bit of a personal hero to him. The police are investigating the crime as a motivated murder even though they suspect it is probably a burglary gone awry. Kadmon implies gently that he is not so sure.

The two take a stroll in the garden where we see a maze (like Hampton Court Palace the maze is based on the minotaur's maze) Mrs Rosenberg imparts the following information. He was a Polish Jew who taught mathematics at the University of Danzig (Gdansk) before the war. He escaped to England, but left a wife and a son behind. He tried to join the RAF, but the Ministry very quickly figured out where his true talents lay and sent him to work with Turing in Bletchley Park where he helped break the Enigma Code. That's where he met the current Mrs Rosenberg to whom Kadmon is speaking. She and Rosenberg became friends, although nothing more because Rosenberg maintained the hope that his wife and son might still be alive. By then some of the coded messages being intercepted referred to strange camps in Austria and Germany Turing tried to keep these messages from Rosenberg and the two other Jews that worked in BP, but to no avail. Rosenberg became despondent for months.

Then one day, Turing came to him with a problem. (This is Jan/ Feb 1945 and the Allies are already on the continent. War is nearing an end.) A code has been intercepted that is basically one long string of digits with uneven breaks. It is not Enigma, and quite frankly it has everyone baffled. Rosenberg takes a look at the code and for the first time in months becomes animated and excited.) He later tells Mrs. Rosenberg that it was as though someone had drawn a straight line that went through every single point in the universe.

Then the war ends. Rosenberg finds out that his wife and son are indeed both dead. He continues to work on the code, but then a little time later gets his clearance revoked. Israel is about to be confirmed a state and as a Jew, the Ministry are not sure where Rosenberg's ultimate loyalty will lie. England and marries the current Mrs Rosenberg in 1948. He has also lost his faith. At around the same time he starts working again on the mysterious code using what little info he got before his clearance was revoked. The local rabbi comes to see Rosenberg who asks him to leave - not a blazing row. He just asks the rabbi to leave.

When his daughter is born, Rosenberg allows her to be baptised a Christian. For fifty years he has fought to maintain some kind of link with his past (not to grant the Nazis a posthumous victory) and for fifty years he has struggled to decipher the mysterious code. In all that time he has been prone to mood swings. Occasionally he is able to function perfectly socially and at other times he became secluded and withdrawn. On another occasion he referred to the code as like a whiff of ladies perfume in the middle of a hurricane there for a second and then gone.

He continued to lecture at times preferring the company of his doctorate students to that of his family (as they could speak his language as it were) to the extent that his own daughter became alienated from him. In the last few weeks Rosenberg had been on a high and saying that he was close to a breakthrough of some kind but he had said that many, many times before.

And then Mrs Rosenberg breaks down in tears saying it is tragic that an old man should have survived all that Rosenberg survived only to die in some pathetic little burglary. Kadmon says it might have had something to do with his work. Mrs. Rosenberg then says that she would like Kadmon to investigate the crime, because the best the police are going to do is find out who killed her husband. "I believe you might be able to explain what it is that habitually made him a stranger for the last fifty five years." Kadmon takes the case.

Beckett has become bored and has started wandering through the grounds. He meets Rachel Rosenberg, the daughter of the cryptographer by a statue in the shape of a man. Rachel asks Beckett who he is. He says he is an associate of Mr. Kadmon. Rachel then asks who Mr. Kadmon is. Beckett says that truthfully he has no idea. Beckett observes that it is made of mud not stone, and she tells Beckett that it is a golem. She made it for a project during her time at art college because her father used to tell her the story of the Jew of Prague Rabbi Loew repeatedly as a child and it was her favourite story. The title of the golem was *Happy Childhood*. He placed it in the garden when Rachel gave it to him as a sixtieth birthday present. Beckett says that Kadmon referred to her father as a great man. Rachel responds that it is possible to be a great man and still be a total failure as a decent human being. She was also the one who found Rosenberg as he lay dying. His last words to her were "Remember the story"

Kadmon comes to find Beckett. He greets Miss Rosenberg with a traditional Hebrew salutation but she refuses to acknowledge it. Beckett and Kadmon leave. Kadmon says they will return and begin work the next day. On the way home they stop in the pub for a pint. Kadmon says that he cannot deal with grid locked traffic. Beckett asks where Kadmon is going to begin and Kadmon replies "Probably with Tarot." Beckett scoffs at this and Kadmon asks that if the tarot is bunk, how does he know that Beckett lied about why he left his last job?

On the trip home, Beckett confesses that he got fired after getting arrested for possession of hash. At the end he says that he supposes he has talked himself out of a job. Kadmon responds that he wasn't aware that he had ever offered Beckett the job. He also adds for Beckett to be in the office by nine the next morning.

Beckett arrives next day and finds Miriam, Kadmon's daughter in the office. She asks Beckett to help her. Beckett asks what she is doing and she replies that she is posting breeze blocks to an organization "that makes Enoch Powell look like Red Ken. They have a free post address so anything you send them they have to pay for." For the last month she has been sending them two or three breeze blocks a week.

At this point Kadmon comes in and introduces them. Miriam is currently in between university courses. (She has already started but not completed five wildly eclectic courses)

All three return to the Rosenberg house. There they meet Mrs R and Rachel and also three of the late Mr. Rosenberg's PhD students, two men and one woman. Kadmon goes into the room and meditates. By the end of his experience he has a nosebleed and is physically overwhelmed.

In the garden, Beckett asks Miriam what a golem is. Miriam tells him the story of the Jew of Prague, emphasising the Golem's protective role. Mrs. R gives Kadmon some of her husband's journals. She also adds that there is a safe in her husband's study that cannot be opened, as she does not have a key. The combination was known only to her husband and the only other location of the combo is a safe deposit box in the bank. That will be opened seven days after her husband's death. Kadmon thanks her and they leave. All three are looking through the papers.

Kadmon has retired briefly for a sleep due to the physical exertion of his trance. Beckett asks for an explanation of what kabbalism is. Miriam explains original Hebrew (as is pertinent to this case) but also give us a quick run down of Western addenda. Beckett yet again scoffs and Kadmon who has arrived in the room unnoticed tells Miriam not to worry that he suspects that Beckett has untapped depths. They continue to work through the journals and diaries. At some point they find a reference to Turing. Rosenberg has his doubts about the suicide, and has decided to lie low on the code for a few months. (Turing was also to decode it.) As they are leaving work that evening Beckett asks Miriam out. She turns him down politely.

The next day Mr. Mouadi comes to see Kadmon. He tells Kadmon that Mr. Blake has lifted Rachel Rosenberg for questioning. She had debts that were immediately outstanding due to bad investments and stands to inherit quite a lot of money. (She owns an art gallery in London that is doing badly) Kadmon asks if there are any other suspects. Mouadi says that motive is the problem. No one had one apart from Mrs Rosenberg and Rachel and since Mrs. R is 80...Blake thinks in black and white according to Mouadi. Kadmon asks Mouadi if the PhD students are in the frame maybe to plagiarise some breakthrough piece of work. Mouadi says that is unlikely. Kadmon asks Mouadi what he thinks and he replies that like Shakespeare he believes there are more things in heaven etc...Kadmon says that is an attitude that is commendable. Mouadi then adds that men have no business in meddling with a lot of the stuff in heaven and earth, and that he has done some background research on Kadmon. Kadmon asks if he found anything interesting. Mouadi replies that it was most enlightening.

The next day back at the country house. Rachel has been released but told not to leave the country. Kadmon asks if he can interview her using the Tarot. She reluctantly agrees but scoffs much as Beckett did. Kadmon then says in order to make sure there is no trickery he will get one of the PhD students to shuffle the deck. The student does and then Kadmon does the reading. After the reading he tells Mrs. R that he is certain Rachel did not commit the murder.

At home that evening Kadmon hints he knows who did the murder and why. Kadmon says all in good time. He then adds in a story of Bletchley Park. Because the Allies had deciphered the Enigma Code, they had to come up with alternative explanations for how they were able to act on the information. They had to send spotter planes out not to spot

subs, but to be seen by the subs. The sub would report to base that it had been seen by a plane so when the sub was sunk, the Germans would believe it was due to the fact that it had been seen, and not because Enigma was cracked. In the same way, Kadmon must figure out a way to nab his killer in a manner that will stand up in court.

He makes a phone call to Mrs. Rosenberg who agrees to his plan. He makes a phone call to Blake and Mouadi and asks them to come to the house. He gathers everyone in the study on Friday when Rosenberg's safe is due to be open. Everyone is there - Mrs. Rosenberg, Rachel, the three undergrad students, Blake, Mouadi and Miriam. The lawyer with the safe combination is also there. He gives the combination to Mrs. Rosenberg who opens the safe.

Inside the safe is a sheaf of papers, and a clay pot. Mrs Rosenberg takes the papers and asks the lawyers if she can do what she like with them. The lawyer says yes, she can. She then says that she is going to destroy them in the fire, as they were a wedge between her and her husband for fifty years. As she moves towards the fire place, Hill, one of the PhD students steps in front of here to block her way, saying that he is sorry but he can't let her do that. Kadmon says, " Of course you can't. " (Mrs. Rosenberg had pre arranged with Kadmon to threaten to burn the papers as the trap to spring.)

He then goes on to explain that the code that was intercepted at the end of the war was essentially the Creation code. *In the beginning was the Word and the Word was with God.* At the tail end of the war, the Nazis were desperately searching for anything to turn the tide of battle. From one of the many ransacked synagogues they had found texts dating back to pre Babel. From there they had begun to investigate the Hebrew idea that God used spoken words to create the Universe. The code was basically the noises translated into numerical value. Obviously it wasn't quite right, but it was close enough for Rosenberg to recognise something, which was what had driven him to keep at it for fifty odd years. At the end he actually believed he had cracked it, and was on the verge of announcing his discovery to the world at large when he was murdered. Hill, an Aryan supremacist, wanted to steal the code to create "the machine code of the gods".

Kadmon explains how Hill was sussed. Kadmon produces a deck of Tarot cards and explains them as they are turned over. When he has finished laying the pattern on the

table he explains that this is the deck that the PhD student shuffled for him, and that Kadmon palmed them, and read them later at his own convenience.

Blake goes to arrest Hill, who pulls a gun. Beckett asks Kadmon why he didn't predict that, and Kadmon responds that divination is not quite the same thing as getting a telegram from God. At this point Hill has Mrs. Rosenberg in a neck hold, gun to her head, and is screaming at Miriam to gather all the paper and put it in a bag for him.

While all this is going on Rachel is mumbling to herself "Remember the story, remember the story!"- and all of a sudden louder and louder screams a phrase in Hebrew. Suddenly the pot in the safe cracks and there is a huge bellowing from off screen.

Hill screams something at Rachel and points the gun at her and shoots. Blake leaps in front of the bullet and gets wounded in the shoulder. There is another huge bellowing sound and everything that even vaguely resembles pottery smashes. There is a huge crashing noise followed by a heaving and thumping at the double doors to the study. Hill drops Mrs. Rosenberg and leaps out of the (now broken) window. A few seconds later the heaving at the door ceases. Beckett runs to the door and opens it, running out into the hall. The front door is smashed off its hinges. Beckett runs through the remains after the student.

At this point we cut to Hill trying to make his getaway. Some other policemen are in the garden so Hill ends up in the maze. Beckett chases him in there, and very quickly (although we never see on screen) both of them realise that there is something else in there too. Beckett eventually gets caught by Hill who is about to shoot him when all of a sudden Hill screams at something behind Beckett. Beckett is knocked aside and stunned by something. By the time he recovers Hill has been impaled on a sundial in the centre of the maze. The rest of the cast arrive and Kadmon cautiously approaches the dying student. Beckett finds four lumps of hardened mud on the ground. Everyone goes back inside.

Mrs Rosenberg tells Kadmon that she is going to destroy her husband's work, because humanity does not have anything resembling the divinity to deal with such power. Kadmon agrees although he is sorry to see such a great man's work destroyed. Close up of all the work going up in smoke.

As they are all leaving the house Beckett notices that the golem statue is now missing the four fingers on its left hand. He looks at the pieces of hardened mud in his own hand and drops them hastily. Beckett asks Kadmon what it would have taken to animate a golem.

Kadmon responds that according to most, it could take one of the secret names of God, as hidden in the creation code, written on a piece of paper and placed in the creature's mouth. He adds that Rosenberg might have suspected that his discovery was so great that men would kill for it and have prepared the golem to protect his family. In any case, since Hill is dead, they will never be certain. Last shot of piece of paper fluttering away across the grass.

Kadmon offers Beckett the job. Blake is wounded in the shoulder and off duty for a long time, which means that Mouadi is now promoted to senior man. He wishes Kadmon the best of luck, although he is quite certain they will bump into each other again.

Episode 3

Yesod

Draft Treatment

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PLOT CONCEPTS

1) The Sephiroth of Yesod: the sphere of the unconscious, dream, sexuality, the androgyne, adolescence, idleness, independence, foundation or infrastructure of reality "the machinery of the universe", the moon, the astral light...

"The idea of a foundation suggests that there is a substance Which lies behind physical matter and "in-forms it" or "holds it Together", something less structured, more plastic, more refined and ratified, and this "fifth element" is often called aethyr. I will not attempt to justify aethyr in terms of current physics (the closest concept I have found is the hypothesised Higgs field); it is a convenient handle on a concept, which has enormous intuitive appeal to many magicians, who, when asked how magic works, tend to think in terms of a medium which is directly receptive to the will, something which is plastic and can be shaped through concentration and imagination, and which transmits their artificially created forms into reality. Eliphas Levi called this medium the "Astral Light".... When I talk about aethyr or the Astral Light, I mean there is an ideoplastic substance which is subjectively real to many magicians, and explanations of magic at the level of Yesod revolve around manipulating this substance using desire, imagination and will."

(Colin Low - Yesod - Notes on Kabbalah)

Other yesodic correspondences: Diana/Hecate, 9, quartz, opal, indigo, violet, alcohol, tunnels, caves, the sea, and a beautiful young man.

I've explored some of the possibilities of the Yesodic world in my novel *The Qliphoth* but this Kadmon episode takes them in a new direction

2) The speculations of Jacques Vallee (in *Passport to Magonia* and elsewhere) and others re the cult(ure) of UFOs, alleged extra-terrestrial sightings, contacts, abductions, seductions etc. According to Vallee, these manifestations may have no material reality in the conventional sense as quantifiable objects in Newtonian space time, subject to repeatable observation and experiment - **they are paranormal (astral) phenomena**, generated out of our own fears and/or desires, often coloured by our personal and cultural expectations. They may have physical manifestations and even leave physical traces, like poltergeist phenomena but they never present hard lab-tested evidence of space machines or extra-terrestrial life.

Vallee also speculates that the capricious quality of the UFO phenomenon - its fluidity, its inconsistency, its refusal to yield hard data - could even be an enigma deliberately generated by some higher/alien form of consciousness, designed to provoke humanity into a new stage of spiritual evolution. There's a parallel with Jung's idea of UFOs as archetypal emanations from the collective unconscious or anima mundi.

Vallee comes from a hard science background (astronomy, & computers) but his ideas are predictably rejected by mainstream science. His central hypothesis is also unpopular with ufo-spotters who believe in the absolute literal truth of Adamski, Roswell, little grey or green men, nuts'n'bolts flying saucers or X-files type government conspiracy theories. He wouldn't go down well with the members of the Aetherius Society whom I met years ago, either. The only writer I know who's developed these ideas in any detail is Ian Watson (in the novel *Miracle Visitors*). My take is hopefully a little different.

3) Other plot strands: Beckett's ambiguous relationship with Miriam - she is now engrossed in researching lunar witch-lore for her interpretation of Hecate; and some

merry pranksters who gallivant around the countryside creating cosmic mysteries... The name Leadbeater comes from a dubious Theosophical bishop. The idea about the bunker at Centre Point comes from a book called *Beneath the City Streets*, which I read years ago when I was involved in CND. It's possibly an urban myth, but it's a useful one.

YESOD - Provisional Treatment

The episode begins with a dream. Kadmon meditates on the Sephiroth of Yesod. His meditations lead him into a sinister lunar dream where he has premonitions of a person in crisis, obsessed with a luminous stone.. Has he entered another person's dream experience, via a kind of intra-mundane remote viewing?

He tries to explain the Yesodic significance of his dream, not entirely successfully, to his daughter Miriam. His vocation is a source of great wonder and pride to her - mingled with anxieties and sometimes resentments.

At home Beckett is watching a Crimewatch type documentary. There's an item about the disappearance of an art student, 17-year-old Gabrielle Joseph, last seen at a London squat two months ago. The police are following the usual lines of enquiry but Inspector Mouadi, on-screen, admits that the trail has gone cold. He appeals to the public for information.

At Scotland Yard Mouadi, who has championed Kadmon since the outcome of the Rosenberg case, persuades a sceptical Blake, still nursing a wounded shoulder, that Kadmon should be consulted, although Blake doubts that Kadmon's success can be repeated.

Kadmon and Beckett drive out to the comfortable Surrey residence of the Josephs.. The tetchy father and gushing stepmother complain bitterly about the failure of the police to get a result. They obviously feel that they have been fobbed off with Kadmon, whom they regard as a kind of counsellor dispensing psycho-babble.

Kadmon is soon aware that their relationship with their daughter was ambivalent. She has not lived up to their career plan for her, opted for art school instead of a university

business studies degree, and then dropped out, spending all her time and money on collecting freaky bits of neo-pagan tat.

Kadmon is unperturbed by their vehemence, and more interested in the contents of Gabrielle's room - her Gothic choice of books, CDs and pictures - and in her striking, slightly androgynous appearance. She only took a little money and her opal necklace. For Beckett, the scenario seems familiar and predictable : a bohemian Goth girl has left her oppressive suburban family for the romance of the big city.

But, as they drive back, Beckett is surprised at Kadmon's reluctance to engage further with the case. So Beckett hints that he would like to take a more pro-active role himself in the work of the agency.

Next day Beckett is told to check out the semi-derelict block of flats in West London where Gabrielle last squatted. The squatters have all departed but he finds an eccentric astrologer, a Mrs Leadbeater, living in the basement with her many cats. She first presumes he is a council official trying to evict her. Learning he's connected with the Gabrielle enquiry, she says she's already told the police everything she knows. When Beckett mentions Kadmon's name, she appears to recognise it and invites him in.

She is in her sixties. Despite her bag lady lifestyle she could still be an attractive and animated woman but she has let everything collapse around her. Now the building is about to be demolished because of subsidence, but she is hanging on, apparently indifferent to the possibility of homelessness or institutional care..

Through a fug of cheap sherry, conspiracy theories and bizarre digressions - including these persistent allusions to some previous contact with Kadmon - Beckett gathers that Gabrielle was befriended by Mrs Leadbeater who became the girl's confidant and mentor. She offered Gabrielle a refuge from the low-lives in the flats. They used to spend hours talking about esoteric things like the nature of the astral plane. . Gabrielle was an intelligent, sensitive girl, eager for pearls of higher wisdom, which apparently Mrs Leadbeater imparted to her. On Mrs Leadbeater's advice, Gabrielle has gone to join the Levanah Foundation, a UFO contactee cult.

Beckett learns that Levanah is a Hebrew name for the Moon Goddess. According to Mrs Leadbeater, the Levanah Foundation believe that the Selenians, a race of benevolent angelic hermaphrodites from the moon of a distant star system, have established a huge underground city in a network of tunnels on the dark side of our Moon. They have been observing Earth from their scout-ships for several decades. When she tells him that the Foundation has a special technique, invented by their mysterious Founder, to contact the Selenians and their ruling Council of the Nine. Beckett decides it's best to nod politely.

However, Mrs Leadbeater won't tell Beckett where this cult is actually based, despite his persistent questioning. Eventually Mrs Leadbeater turns hostile and banishes him from her abode.

When Beckett reports back Kadmon professes never to have heard of Mrs Leadbeater and despite his encyclopaedic knowledge of esoteric cults he has never come across the Levanah Foundation. But he admits that the Yesodic connection has been reinforced.

He attempts a reading with the cards. It yields the knowledge that spiritually Gabrielle might be walking the path from Malkuth to Yesod. Everything else is cloudy, with negative readings for all the nines

Beckett wonders if Miriam has any insights - either into the case or into Kadmon's ambivalent attitude towards it. She might be able to identify with the missing girl. But Miriam is now engrossed in researching lunar witch-lore for her interpretation of Hecate.

Next morning Kadmon can't be found. Miss Hannah, Miriam and Beckett are concerned.

Kadmon has gone to visit Mrs. Leadbeater. It is a very charged meeting, painful for Kadmon, disturbing for her. It emerges - elliptically, cryptically - that they indeed know each other.

When Kadmon was a student, going through cycles of manic depression after his mother's death, Mrs Vivienne Leadbeater, then a rich Oxford widow, initiated him into the ritual magick of a Crowleyan order. This convulsive experience led them into extreme states of ecstasy and terror, before plunging them both into total breakdown and driving them apart. Kadmon recovered (eventually adopting hermetic Kabbalism as a way of

disciplining his visionary gifts). Yet Mrs Leadbeater could never again function effectively in the mundane world and has spent years drifting in and out of various warring esoteric groups, funding them extravagantly- hence her current destitution.

She tells Kadmon about the Foundation's core doctrine. The Founder claims that the Selenians are now ready to welcome a terrestrial human aboard one of their craft, as the first ambassador of the human race. According to the teachings of the Foundation, the ambassador should be a female virgin, initiated into the mysteries of Diana. Kadmon listens uneasily to this apparent farrago of nonsense.

She tells Kadmon she expects something in return for this secret. Money isn't enough. So Kadmon has now committed himself to helping Mrs Leadbeater. There's a sense of unfinished business. But it's not clear how he can help her or how this information about the Foundation should be interpreted.

Hearing Kadmon's account of this meeting - which omits any mention of his previous connection with Mrs Leadbeater - the literal-minded Inspector Blake proceeds on the hypothesis that Gabrielle has been abducted and perhaps murdered by a cult member, possibly for a sexual motive.

Mrs Leadbeater is taken in for questioning but even Mouadi at his most charming can't elicit any useful information from her. However Blake insists that standard police procedures will identify and locate the members of the elusive Foundation. Kadmon thinks otherwise.

Beckett, meanwhile, is becoming increasingly confused, by the on-going ambiguities in his relationship with Miriam, and by the enigma of Kadmon himself, now clearly troubled. The constant reevaluation of Beckett's reality model that began with the Rosenberg case has been exhilarating but also disturbing.

He tells Kadmon that he wants to take a long weekend break and "think about things". There's a hint that he might even give up the job. Kadmon seems indifferent and withdrawn. He tells Beckett that he can borrow the car if he likes - this investigation isn't going anywhere - and suggests that he should actually stop thinking for a bit.

Beckett drives at high speed to St Ives in Cornwall, along the rugged expanses of the North Cornish coast.

Beckett books into a hotel overlooking the sea, with the intention of doing some serious reading on the Kabbalah - and within ten minutes has decided to go down to the nearest pub and get pissed instead.

In the bar, he gets talking to a bunch of youngish guys from the North who tell him they're camping in the area.. They're lively and friendly - they all seem to be involved in the IT industry. After the rarefied world of Kadmon, it's a relief to have more than a few drinks and some laddish banter about sports (they like football, Beckett likes motor-racing). The room is noisy and smoky. Beckett's head is soon swimming.

Dissolve to Kadmon's study. Kadmon stands before a tall mirror and a spread of cards . In its remote and misty depths there's an outline of two figures - a younger Kadmon and Vivienne Leadbeater, ritually robed. The space echoes with her whispered invocation to an IX degree Yesodic working.

Back in the pub, with the drinks flowing, Beckett tells the group that he's a freelance investigative journalist. One of them, Neil, who seems to be their organiser or leader, asks if he's in St Ives for the UFO convention - there have been a lot of alleged sightings in Cornwall recently . Beckett feels this is a useful cover and decides to go along with it. Neil tells him that if he's in the mood for a midnight adventure, they can give him material for a good tabloid UFO article. Beckett says that he's up for it...

Dissolve to a dark misty candle-lit space. The present-day Mrs Leadbeater, wearing tattered robes and slurring her Yesodic invocation , seems to be focussing on an opalescent spherical object, mounted on a cardboard box, on which crude quasi-mathematical symbols have been hand-drawn. Attached to the box are a torn photograph of Gabrielle and a faded picture of a much younger Kadmon..

Up in a windy moonlit field over the sea, a befuddled Beckett struggles to keep up with his new friends. They're wearing hoods or balaclavas and carrying a can of petrol, torches, some metal foil, sheets of plastic, various spades and shovels. He demands to know what's going on.

Neil tells him that he shouldn't complain - he's being initiated in the Lodge of The Dark Moon. Beckett asks what they believe in. Neil tells him they're more interested in provoking people to speculate and challenge the conventional New Age consensus - they create interesting Fortean phenomena, like giant crop circles. Tonight they're going to create a UFO landing site.

Beckett asks him what his title is in this Lodge. Neil says that he's "The Founder." Beckett reaches for his mobile phone and tries to make a surreptitious call to Kadmon, but his battery has run out.

They arrive on a high plateau of muddy grassland and mark out a circle, gouging out geometrical patterns. Neil asks Beckett to help him start a fire, as they intend to leave a patch of charred turf at the centre with burnt debris around the edges. They chant a mock-incantation to the Dark Moon

Beckett sprinkles the petrol according to Neil's instructions, and Neil brings out his lighter. The fuel-drenched grass starts to burn, feebly and erratically, with thick billowing smoke.

Suddenly the whole area is filled with a dazzling opalescent light. There's a deafening hum sweeping the whole audio frequency range. A vertical beam of light seems to rise from the muddy earth to form a great silver-violet sphere over their heads.

For a couple of seconds, the slim figure of a girl, arms upraised, can be glimpsed through the smoke at the centre of the vertical beam. Then, with a deafening crack of thunder, the sphere explodes in a lightning flash, leaving Beckett, Neil and others staggering about, hands over their ears or eyes, in murky darkness. Beckett is finally glimpsed, crawling through the mud, as if he'd spotted something more and was groping for it.

Next day, an exhausted and semi-coherent Beckett collects Kadmon from St Ives railway station and tries to explain what has happened. He insists he has had a sighting of Gabrielle. Kadmon is now intensely involved. He senses Gabrielle is still at risk. But not in the way the police think.

At the "landing site" Mouadi and Blake are examining the scorched earth and some ultra-light silvery metallic fragments, over and above the debris that the Lodge had planted. Blake, a stickler for procedure, has everything sent off for analysis as a matter of routine. He is more interested in Neil and his friends, and suspects they are holding back vital information. They could be connected with Gabrielle's abductors. He orders a search of their campsite nearby.

Mouadi also takes Kadmon on one side. He reminds him that if the members of the Lodge are in some way related to Gabrielle's disappearance then Beckett himself could also be implicated. Of course, Beckett has a minor conviction for cannabis and also admits to having drunk heavily that evening. Beckett and the others could well have been hallucinating. Mouadi would like to assume this, and return to London, to concentrate on with combing through all the responses to the television programme, and perhaps have another attempt at getting sense out of Mrs Leadbeater.

Blake and Kadmon question Neil in the local police station. He sticks to his story, which is identical to Beckett's. Blake puts Neil under pressure. In Blake's view the activities of Neil's group verge on the illegal, involving acts of trespass, vandalism, public disorder, wasting police time. It would be in Neil's interest to co-operate. But Neil continues to deny all knowledge of Gabrielle Joseph, the Joseph family, or Mrs Leadbeater.

Kadmon is more interested in Neil's motives. Why is his Lodge so eager to create these strange enigmatic tricks? What urge prompted them to carry out this particular prank? Neil admits that the UFO idea was inspired by a postal astrological reading he once had done "as a laugh..." A "Madame Vivienne" told him he would have a "special relationship with mysterious objects in the sky..."

The interview is interrupted by the news that there have been some strange results from the lab. The metal fragments seem to have some unusual properties...

Blake, with his respect for concrete material evidence and popular science, is suddenly excited by this news. Supposing that under further lab analysis the fragments really were of extra-terrestrial origin... Suddenly Neil is no longer a suspect. Beckett and even Kadmon are vindicated in his eyes. The investigation looks as if it's going to veer off in a new direction, perhaps leading to the ufological glorification of Inspector Blake. Kadmon

has to remind Blake of his own rules of scientific evidence - and of the fact they're still searching for a missing girl.

Next morning Beckett is surprised and frustrated when Kadmon tells him to drive them back to London. Beckett wants to stay where the action is unfolding. The media might soon be on the case, and Beckett has a story to tell. Kadmon says that those are two good reasons for keeping silent. Beckett tries to explain the "sighting of Gabrielle" all over again but even as he does so he begins to lose confidence in his own ability to remember exactly what happened. Kadmon tells him that amnesia is sometimes a very benign thing. He orders Beckett to switch off his mobile phone and concentrate on driving.

At the agency that evening, Miriam is waiting for them with news from Mouadi. Mrs. Leadbeater has disappeared.

Night. Kadmon and Beckett visit the deserted basement. Kadmon asks Beckett to wait in the car, forces his way in and rummages through the chaos of decades - occult books, old newspapers, astrological and kabbalistic charts, old magical regalia, all entangled in cat litter, fag ash, empty bottles, overflowing suitcases. Whatever he's looking for, he can't find it.

Beckett knows Kadmon well enough now to keep silent as they drive away. Later Beckett asks if they should return to the office. Or perhaps they should talk to Miriam. Kadmon emphatically doesn't want to go back or talk to Miriam at this point. He wants to go to "neutral territory" - perhaps Beckett can give him a coffee.

An exhausted Kadmon seems amused and diverted by the muddle of Beckett's flat. and prowls around examining Beckett's books, CDs, posters, decor etc while his host makes coffee.

They sit at the coffee table, and Kadmon asks Beckett if he has a potted plant. If so, could he please get it. Beckett fetches a bedraggled cactus from the bedroom. Kadmon pulls the plant out of the pot, throws it to the floor, and then up-ends the contents of the pot on the table. When Beckett objects to the cone of earth on his table, Kadmon tells him that geomancy is now their only option. And he senses that Beckett can help - after all,

Beckett did surreptitiously take fragments of the "sky-metal" from the site - no wonder he was so keen to stay involved with the sighting and the media buzz around it.

Beckett admits this and from the depths of a grubby tissue he produces a handful of nine tiny silvery-purple fragments. Kadmon snatches them and promptly tosses them up over the table, so that they scatter and land on the mound of dirt. Beckett protests at this treatment of his trove, but Kadmon tells him to look. The nine fragments have landed in a neat circle on the mound. The centre of the circle will locate the person - or persons - they're searching for. Beckett points out that this arbitrary heap of dirt doesn't bear any relation to a map. The fragments have merely landed around its centre point.

Kadmon nods. He looks out of Beckett's window at the tower blocks - and then makes a connection. - the huge high-rise Centre Point development at the junction of Tottenham Court Road and Charing Cross Road. Not only a cross-roads -always an interzone between worlds - but also according to CND lore a cover for a network of subterranean nuclear survival bunkers, now presumably abandoned with the wind-down of the cold war. Before Beckett can object, he's already on the phone to Mouadi. They must have access.

At the base of a torch-lit water-logged shaft, Mouadi, Beckett and Kadmon stand before a great metal door, forced half-open, sprayed with anarchist and peace symbols, which form a curiously kabbalistic pattern. Mouadi reminds them that the complex is now dangerous. Parts of it are structurally unsound. A few determined anarchists and protesters have penetrated and vandalised it. Or liberated it, according to Beckett. They get ready to accompany Kadmon into the depths, but he insists on going on alone.

Kadmon makes his way through the empty command centre and its litter of overturned filing cabinets, broken toilets, smashed equipment and rusty bunks. Through the ventilation ducts he thinks he can hear a whisper, and smell the whiff of incense. Finally at the end of a tunnel, he sees a flickering light and enters a low domed circular space.

Mrs Leadbeater, costumed in her tattered robes, is kneeling, arms raised, murmuring ritual incantations before her homemade altar. Lying in a circle of nine candles, draped in a purple robe, is Gabrielle - totally still, in a trance. Kadmon is aware of another light source. It's the milky light of the opalescent sphere - which appears to be floating a few inches above Gabrielle's body.

Kadmon calls Mrs Leadbeater's first name - *Vivienne* - and she turns, desperately signalling him to go away. As he approaches, her distress, fear and hostility are more and more evident. He asks her to release Gabrielle. She refuses. She adds that Kadmon, of all people, should know why. He was after all the "beautiful young man" she once initiated into the Mysteries.

Through the ensuing dialogue (and possibly very fast-cut flashbacks), more details of the background to the Kadmon/Vivienne relationship emerge, obliquely. Neither the student Kadmon - hyper-sensitive, a virgin, depressive after his mother's suicide, obsessive - nor Vivienne - desperately unhappy after her husband's death, hungry for extreme experience - knew what they were getting into when they met in a Crowleyan group in the early 70s.

Their experiments culminated in an operation to charge a talisman (the opal sphere on Gabrielle's necklace) with Yesodic attributes, which would project a "body of light" that would travel on the astral plane. At the climax the opal was intended to become an "ideoplastic substance" and mutate into a kind of astral ectoplasm. The operation misfired because they were both innately unbalanced. And the unbalanced forces released kept firing at random.

It was after this episode that Kadmon had his "breakdown." When he became convinced Vivienne was a destructive succubus hiding in mirrors and smashed up his college room, he had to take a year out of university, while she was hospitalised and lost many of her possessions, (including the opal which ended up in Gabrielle's necklace).

Whereas he was able to move forward, Vivienne couldn't let go and created the whole fantasy world of the Levanah Foundation, which became actualised on the astral plane when she recovered the opal via Gabrielle - who had been led towards her by a kind of magical synchronicity. For physical contacts with her tend to create a magical link - even Neil's postal horoscope reading. Indeed, even after twenty-five years the union with Kadmon is still there like a frayed astral umbilical. In a sense Kadmon bears a partial responsibility for creating this whole phenomenon.

Now Vivienne is convinced that Gabrielle is the human interface between Earth and the Selenians who are going to raise the whole of humanity to the astral realm. This bunker is their temple. Kadmon must leave her with her Yesodic virgin.

Beckett, whose concern for Kadmon has over-ridden his instructions, arrives, sees Kadmon arguing with Vivienne over the prone body of Gabrielle and immediately assumes it's time for heroics.

Kadmon has to forcibly restrain him. If they try to remove Gabrielle by force, while her astral body is dislocated, she could die. The whole situation is extremely delicate. Beckett now registers the presence of the glowing sphere and retreats.

Now Kadmon tries a different tack. Why has Vivienne gone to such lengths to draw him down here? Is this meant to be some kind of psychic ambush? Surely her main concern now should be with her protégé Gabrielle and her extra-terrestrial angelic visitors.

Vivienne tells him that she only wants him to acknowledge what he has chosen to bury in the depths of his mind. Even the rigours of kabbalistic visualisation don't seem to have unearthed it.

The sphere floats in front of him and expands. In its depths, there are turbulent fragmented images of Adam and Vivienne as lovers, in the sex-magickal working dedicated to releasing Yesodic astral forces.

(It's important this is done non-naturalistically, to avoid, on the one hand, the imagery of straight commercial porn, or on the other hand, what might be called the standard soft-focus "tasteful erotica" approach which might be even more predictable - perhaps it could work as digitally treated, even distorted imagery, as if they were figures in an old alchemical illustration, or an ancient stone carving - or even a conjunction of almost alien life forms)

Kadmon turns away for a moment - then stares into the depths of the sphere, which glows increasingly bright, filling the whole screen with violet light. A great rush of air. High unearthly vocal sounds.

Blackout. Silence. Whimpering voice of Mrs Leadbeater, dazed and confused. Beckett and Mouadi arrive with torches. Gabrielle slowly rises and stares around. For the first time, we're aware of her commanding presence. Kadmon sits in a far corner, facing the concrete. He is still sitting there as Beckett and Mouadi escort the others out down the tunnel.

At police HQ Mouadi is trying to explain to an ill-tempered Blake that according to Kadmon there are no charges to be brought in this case. Mrs Leadbeater was simply an eccentric lady befriending a girl who had left home in a state of emotional turmoil. Neil and co are harmless practical jokers. The "sighting" was a hoax. But Gabrielle has been reunited with her parents. The worst that's happened is that Blake has been the butt of a silly-season article.

Blake isn't so sure about the sighting. But he can never prove it now. Owing to some bureaucratic muddle, the specialist lab claim to have never received his "sky metal" samples. He feels that reality is out to fool him all the time. Somehow he feels it's all Kadmon's fault.

It's very quiet in the Metatron office. Kadmon is on the phone, negotiating with a social worker about arranging a housing association flat for Mrs Leadbeater. Miriam watches, bemused. She wants to know what it's all about. Beckett can't tell her anything. She loves her father but there's so much that she doesn't know.

Dusk outside the Joseph house. Through a window, Mr. and Mrs Joseph can be glimpsed arguing with their daughter. She doesn't answer and strides towards the door with a rucksack on her back. As she turns out of the gate, she looks up at the moon and fingers her opal necklace.

Night. Around a campfire, Neil and his friends sit silently, looking up at the stars.

Episode Four

BINAH

©Barry Kavanagh

Opening scene: the episode begins with a black screen. We can hear the sound of clinking glasses and incoherent chatter. We are evidently listening to the life of a pub. Adam Kadmon and Beckett can clearly be heard talking to each other.

Beckett: I mean, you're not a cackpipe cosmonaut, I know that much. So why shouldn't you eye up the ladies?

Kadmon: In *this* place?

Beckett: Yeah. Especially here. What do you think of her just here, for instance?

Kadmon: Don't be ridiculous. That girl is just a teenager.

Beckett: Hmm, true. Spawn.

Kadmon: Sorry?

Beckett: A teenager. They're called spawn. It's slang.

Kadmon: Really? And what would you call that girl over there?

Beckett: A catwalk boy. You know, flat-chested.

Kadmon: Hmm. Sometimes it's better to say nothing at all.

Kadmon goes on to explain the kabbalistic significance of silence and challenges Beckett to keep silent. Beckett says Okay, you're on, and the picture fades in. It's the same pub that Beckett & Kadmon visited in the Vau episode, and the two of them sit on stools against the bar.

There is no more dialogue in this episode, until the very end.

The main story begins at a murder scene. Mouadi guides Kadmon and Beckett around, pointing out interesting (visual) details. The victim is a pornographic film director and the police are busy taking all his videos to take down to the station. There are spent bullet cartridges: the victim was shot. There is a particular symbol written on the wall in the victim's blood.

Both Beckett and Kadmon copy the symbol into notebooks. Beckett's notebook is almost blank, apart from a shopping list. Kadmon's notebook is dog-eared and full to the brim with kabbalistic musings.

The duo make their way back to the Metatron Detective Agency, which is actually just a short walk away. They pass a female pavement artist near the murder scene. Her chalk drawing is well executed, although its subject matter is childish: pink rabbits and so on.

Outside their own building a young boy squirts them with a large day-glow water pistol and runs off. Beckett and Kadmon, who are equally surprised by the assault, look bemusedly at each other and go inside. Beckett makes for his computer, typing into internet search engines phrases like occult symbol and corporate symbol. Kadmon leafs through ancient tomes replete with esoteric symbols and insignia. Neither of them comes up with anything.

The story moves to the next level when Beckett and Kadmon are separately walking around the locality. Kadmon comes across the symbol on a leaflet he finds, which advertises a free public meeting of some kind of religious group. Meanwhile Beckett sees the symbol on a poster advertising a techno club.

Kadmon's investigation takes him into the world of alternative religion and odd ceremonies conducted in silence. Beckett's enquiries lead to clubland scenes, the world of pumping electronic (instrumental) music that's so loud nobody talks.

Miriam is also bothered by the water-pistol boy when she drops by the office. She gives chase but the boy escapes. Jean Hannah is also squirted but she is actually successful in apprehending the child. She takes the pistol off him and lets him go. The next time Beckett comes into the office, she gleefully shoots him. Miriam finds this hilarious but she is wise enough to next appear at the office with a water pistol of her own. She is able to return fire. Kadmon is then seen visiting a discount store, and eventually all four of them are firing at each other across the office.

The separate investigations into the symbol lead nowhere. Both organizations prove to be harmless.

Mouadi solves the crime. He is at the crime scene and happens to look at the chalk drawing outside. He sees the initials in the bottom right hand corner, the signature of the artist. He gets out his police notebook and draws the first letter, then superimposes the second one onto it. In this way he reproduces the symbol. He sees that he is being watched by the now-unarmed little boy, who runs away when they make eye contact. Mouadi pursues him into an alleyway, where he hides behind the pavement artist, who is rummaging through dustbins and must be his mother. She freezes when she sees Mouadi. He reaches for his police radio.

In the next scene, Mouadi and a couple of uniformed men escort mother and child into the station. One of the uniformed men carries a handgun in a sealed transparent evidence bag. They are in between an open-plan office area and the interview rooms when Mouadi notices that his own office door is ajar and he can see some plainclothes police officers gathered inside. He crosses the open-plan office, enters his own office and sees that they're watching one of the porn movies, laughing away.

A woman, wearing combats and vaguely military clothing is being brutally raped in the video in the alleyway Mouadi has just been to. She is the pavement artist. Mouadi gets angry and pushes the men out of the room. The woman is watching from a distance and smiles, amused in her own way. The child makes a gun out of two fingers and a thumb and pretends to shoot a uniformed policeman who sits at the desk beside him. The policeman smiles at the boy.

Final scene:

Beckett & Kadmon at the bar as before. They drink in silence long enough for us to assume that they're not going to say anything. Then

Kadmon: Give me more examples of your slang.

Beckett: American.

Kadmon: No, not American slang, Beckett slang.

Beckett: I mean, American is a slang word. It means armed. Like if I saw a bloke over there and I tell you I think he's American, what I'm saying is I think he's got a gun about his person. It's to do with crazy U.S. gun laws, you know, someone carrying a gun is an American.

Kadmon: It's in the constitution.

Beckett: Exactly. And to carry a gun is to "fly American".

Kadmon: What do you mean?

Beckett: Let's say I meet some gangster, some illegal weapons dealer, and I say to him I want to fly American, that means I want to buy a gun off him.

Kadmon (briefly flashing open his jacket): I'm flying American right now.

(It is a water pistol)

Beckett (revealing his one): Yeah, well, why did you think I brought up the subject?

Kadmon: Who's faster?

Beckett (looking long and hard at Kadmon): Are you serious?

Kadmon stares back. Beckett nods his head. They are both poised, ready to draw. After a few seconds they both swiftly move for their water pistols.

There is a cut to the credits before we see (or hear) which one of them draws faster.

The closing theme music is replaced with *Joy To The World*

Episode Five
Zayin
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Zayin is the kabbalistic path associated with swords; Gemini; bi-location; astral travel; prophecy; The Lovers tarot card; Adam and Eve; and the musical note D natural.

Characters:

ADAM KADMON

MIRIAM KADMON

DR TERESA GUDMUND

LILY GUDMUND

ZARA

DIREAN

MAID

This is indeed a story of Adam and Eve. Note that all the characters save Adam Kadmon are women. There are three men repeatedly discussed in the dialogue (PROFESSOR RAYMOND SKOLE, LAMA ACINTYA, ROBERT GUDMUND), yet they never appear. Kadmon's relationship with his daughter and his relationship with his mother come to the fore in this episode.

The Lamas name is a reference to Acintya which is the unthinkable in Mayahana Buddhism, where all the levels of reality are undivided.

Kadmon's assistant Beckett does not appear in this episode. He is the real world point of reference for the viewers and this episode experiments with having no such point of reference.

Synopsis:

The first five scenes.

There is a message on Adam Kadmon's answering machine at home.

Adam Kadmon arrives at a large country house. He is here to see Dr Teresa Gudmund, a biochemist. Her message had been "Come, and come alone."

She sees him in her sitting room and tells him she wants to hire him. She has heard of him from newspaper reports of the Rosenberg case (the first episode). She had obtained his home phone number from the phone book. Kadmon is surprised his number is in it. She wants to hire him because he's the only private detective around who has any kind of spiritual training. He has a discipline when it comes to altered states of consciousness.

She shows him a newspaper. There is a photo of Lama Acintya, a meditation master, arriving at Heathrow airport and a reference to the Skole project." Kadmon says ""I know very little about these meditation schools orbiting around Buddhism," but he remembers the story, which is less than a year old. Dr Gudmund works with the secretive and controversial Professor Raymond Skole.

The idea behind the Skole project runs like this. We experience space-time in a temporal sequence. But that is only on our level of reality. On the subatomic level for instance, electrons move back and forth in time. On the other hand, certain co-called meditation masters, like Lama Acintya, have claimed to reach states of mind, which transcend time. They say that although our ordinary system of thought needs to take place in a temporal sequence, a certain distinctive visionary state of mind takes place in a different dimension, and is timeless. It is "outside time."

Skole believed this meditation level was possible and he brought Lama Acintya over to England. In a laboratory, Lama Acintya went into deep meditation while Skole monitored his brain waves and body chemicals. Skole wanted to discover what state the brain and body were in while the "visionary" part of the mind was outside time.

Dr Gudmund tells Kadmon information the news stories did not cover. Skole succeeded in his discovery. Then he developed a drug that would replicate the mental and physical state of the Lamas deep meditation. Kadmon asks if Skole's drug takes the person who ingests

it "outside time"" Dr Gudmund tells him Skole was secretive and told no-one the answer to that. Because of this Dr Gudmund stole three capsules of the drug from the lab. She swallowed two of them: one on each of the last two days. She found that her mind moved minutes or hours into the future or the past. It never took her further back in time than the moment she took the drug. Also, it did not take her more than one day into the future. Her body moved through time in the normal way. This does not mean her mind left her body. It means that she experienced all of her actions in a different temporal order.

She thinks that Kadmon has the mental and spiritual discipline to be less confused than she had been while under the drug. She even speculates that the drug might affect him in a totally different way. She is hiring him not only to take the drug but as a detective. She wants him to solve a crime - one that has not happened yet.

When she took the drug she could not travel forward into the future beyond a certain moment. In this moment she is in an enclosed, dark space. Suddenly someone lunges at her with a blade of some sort, like a sword. This is as far into the future as she could get, either because the drug limited the amount of time she could travel ahead, or because she is killed. If she took the drug now, she'd find out, yet would not be able to prevent her death.

She has only one capsule left and cannot get more. The drug's effects last 12-16 hours. She thinks that if Kadmon takes the drug he'll be able to use his detective skills to find out who attacks her and why. With his spiritual discipline, he should be able to overcome the confusion of the experience. He'll be able to give her real help.

He agrees to take it. She tells him he'll be jumping back and forth in time and that there are even moments he won't be conscious of experiencing at all.

Adam Kadmon wants to prevent the attack on Dr Gudmund, even if that is scientifically or philosophically paradoxical!

She has invited her three closest associates to dinner, as perhaps one of them has the motive to attack her. [Kadmon checks the tarot and turns up The Lovers]. The three people are all women: her younger sister Lily, her best friend Zara and a business contact, Direan. He ingests the drug and she leaves the room, to dress for dinner.

The rest of the episode consists of short scenes, all occurring out of temporal sequence, although each one advancing the story and revealing more information. Each scene is edited to be cut abruptly into.

A synopsis of these scenes follows. They are numbered as they are in the script.

After the synopsis, the numbers are re-ordered to show their hypothetical temporal order, which will greatly assist reading and understanding.

6. Kadmon is introduced to the first guests, Zara and Direan. There is the sound outside of a car engine in trouble. Kadmon and Zara go out to investigate.

7. Outside. It's Lily's car. Kadmon spies a gold ring on the gravel. He bends to pick it up. Suddenly there is an almighty screeching sound as the car comes to life and reverses at speed. Kadmon is in its path.

8. The first jump in time. Dr Gudmund, Kadmon and the 3 guests are drinking wine, waiting for dinner to be served. It is suggested that Kadmon listen to Lily play cello.

9. The music room. Kadmon listens to Zara on the piano and Lily on the cello. He drains his wine glass.

10. The music room. Kadmon realizes there is no music. He sees that Zara is not in the room. His wine glass is half full. Lily tells him the house belongs to her brother Robert, who lives in America. Zara enters the room.

11. At dinner.

12. A first floor corridor with an ornamental axe on the wall. Dr Gudmund asks Kadmon if he has "anything better" He suggest she phones Skole.

13. Music room. Lily is not in the room. Kadmon's wine glass is empty. Zara hints at Dr Gudmund having a wild past. Kadmon offers to trade Zara a story about himself for a story about Dr Gudmund. A bell announces dinner.

14. Kadmon is wandering through the garden. He sees Lily watching him from the conservatory.

15. Kadmon sits with Direan at the front steps of the house. She tells him she is under pressure. Her business is in trouble and Dr Gudmund hasn't provided promised money.

16. Kadmon in the hall. From the kitchen, Dr Gudmund says to him " My life depends on you believing me!"

17. Kadmon and Lily in the conservatory. She is turning the gold ring on her finger.

18. At dinner.

19. Direan pushes the maid out of the bathroom, which is on the first floor. Kadmon calms Direan down and says she should come outside to get some air.

20. At dinner. The guests are laughing at something Kadmon has said.

21. The dinner-table, after the meal. Zara and Direan are absent.
Lily is upset that Dr Gudmund has lost something of hers.

23. Kadmon is in Dr Gudmund's bedroom, which is on the first floor. She is there, crying.

24. The first floor corridor with the axe on the wall. Kadmon goes upstairs to the second floor and enters the empty music room.

25. Kadmon in the bathroom, about to use the toilet.

26. Kadmon coming out of the bathroom. He meets the maid. She seems to hint there's something sinister about Robert allowing Dr Gudmund to live in his house. Lily is also living in property owned by Robert.

27. Kadmon descending to the first floor. Then he hears a noise, returns to the second floor and enters a room full of mannequins. The noise was from an old clock. There is a hole in the floor, which Kadmon falls through. The piano can be heard playing.
28. Outside the dining room, Direan is very drunk and nearly gets sick. She runs upstairs to the bathroom and the maid follows her, which makes her angry.
29. Kadmon and some mannequins land on a bed. Dr Gudmund finds him. She tells him the mannequins belonged to Robert.
30. At the dinner-table after the meal. Dr Gudmund and Lily continue to argue about the lost ring. Kadmon reveals he has it and gives it to Lily, who asks him if he wants to see the conservatory.
31. The sitting room. Kadmon looks through Dr Gudmund's documents. He finds a photo album of pictures of Robert and Lily.
32. The bedroom. Dr Gudmund is talking on her mobile phone. She is told that Skole has died in a car crash.
33. The corridor with the axe. Dr Gudmund realizes that Kadmon is thinking that Robert raped Lily and gave the sisters property as hush money. She is horrified and tells Kadmon that Robert is gay.
34. Direan, Kadmon and Zara are on a sofa, drinking. Zara is repaying Kadmon's story about himself with her story about Dr Goodman's college days. She had made hallucinogen for student parties. Direan knows more about it and says that Gudmund and Skole had made powerful hallucinogens together and had given a young man a drug that made him highly suggestible and psychotic.
35. The piano can be heard playing. Kadmon enters the kitchen. Dr Gudmund says she is frightened by the future attempt on her life. Kadmon asks her if maybe she gave him a powerful hallucinogen, then suggested the nature of the hallucinations to him, i.e. suggested to him that he'd experience time jumps. She insists that it was Direan and not she and Skole who made the hallucinogens in college.

36. At dinner. Kadmon says something funny.

37. Direan, Zara and Kadmon on the sofa. There is the sound of Lily playing the cello upstairs. Direan is drinking a lot. Kadmon tells his story, about his mother, a troubled painter who killed herself.

38. The conservatory. Lily comes on to him. He resists her affections and goes out into the garden.

39. Kadmon, Zara and Lily are in the music room. Zara asks Lily what she wants to play.

40. Kadmon alone in the bedroom. He hears Lily's voice. Then Dr Gudmund's, saying "In there! He tried to kill me!"

[It is not immediately obvious that there is a time-jump between scenes 40 and 41]

41. Kadmon alone in the bedroom. He sees a rustling from the curtain of the dressing screen. There is a black-handled knife on the bedside table. He picks it up and approaches the screen. There is a movement again. He opens the curtain and holds the knife as a weapon in full view of Dr Gudmund, who is dressing behind the screen. She screams, thinking Kadmon is trying to kill her. She pushes past him and runs out the door.

42. The kitchen. Kadmon sees that Dr Gudmund hides a knife in her dress.

43. The bedroom. Dr Gudmund is crying. Kadmon tries to tell her he knows about the attack but she is too upset to pay attention and speaks at the same time as him. She wants to change clothes.

44. The bedroom. Kadmon is alone. Lily bursts in with the axe. Dr Gudmund is with her. Lily swings the axe at him and he has no option but to jump through the (first floor) window. He is in mid air

45. Kadmon at home, in the daytime. Miriam is looking after him. She informs him she got the part of Hecate in Macbeth.

[No abrupt cuts before scenes 46-48]

46. This scene fades in slowly, to indicate that time is now passing normally. Miriam and Kadmon are visiting the Tate Britain.

47. Miriam and Kadmon look at Blake's *Night of Enitharmon's Joy*, which was once thought to be of Hecate.

48. Kadmon's home. The presence of a message on his answering machine worries him that perhaps he's re-experiencing something that has already happened. But when he looks out the window he sees it is night, whereas the last time he had one message it was day. He relaxes.

[Thought it was all over? The abrupt cuts return!]

49. Kadmon and pieces of glass land on the gravel outside Dr Gudmund's house.

50. Repeat of the end of scene 7. On the basis of what Dr Gudmund said before Kadmon took the drug, this should not be happening! But then, she speculated that the drug might affect him differently.

Confused? Well, the scenes events SEEM to occur in the following order, with certain events hypothetically occurring in missing gaps of time.

The pre-dinner scenes: 6, 7, 8, 10, 39, 9, 13

The dinner scenes: 11, 18, 36, 20

[a gap during which Zara and Direan leave the dinner table]

The after-dinner scenes: 21, 30, 17, 38, 14, 37, 34

[a gap during which Kadmon and Direan move]

The Direan scenes: 28, 19, 15

[a gap during which Kadmon goes from front steps to bathroom]

Kadmon wandering around upstairs: 25, 26, 24, 27, 29

[a gap between Dr Gudmund finding Kadmon upstairs and Kadmon finding Dr Gudmund downstairs]

The kitchen scenes: 35, 42, 16

[a gap during which Kadmon goes from hall to sitting room]

Later scenes: 31, 33, 12, 32, 23, 43, 41, 40, 44, 49

[a gap during which Kadmon goes home]

Following couple of days: 45, 46, 47, 48

Episode Seven

Hod

©Paul A Green

Prelude: the broadcast of a prestigious literary award evening is disrupted when prize-winning novelist Caroline Rutland starts uttering gibberish during her acceptance speech, and turns violently on host Rupert Easterbrook, inflicting lethal injury.

After the credits, we find Beckett in the Metatron office, toying with his laptop and enthusing to Miss Hannah about the possibilities of a Metatron website. Kadmon, overhearing, declares that electronic media can cause an imbalance in the Sephiroth of Hod, the realm of communication.

Meanwhile, in a video-editing suite, a young television producer Andy Hemmings is checking out footage of the Reverend Enoch Hager, flamboyant American tele-evangelist. Hemmings suggests to Miriam, who is on a work placement with the production company, that Hager would make a colourful guest on his pop-New Age TV chat show. He's also interested in asking Miriam for a date, especially when she hints that she knows someone who has a profounder understanding of mysticism.

Caroline Rutland is now in a secure mental hospital, where Inspector Mouadi tries unsuccessfully to communicate with her. But he learns that her novel featured a rapper with a sinister charisma.

That evening, alone in his flat, Beckett self-consciously begins a Kabbalistic Tarot reading. He turns up a series of cards with negative Hod associations. His reading is intercut with Kadmon's dreams, full of ominous imagery in which Miriam, Caroline and aspects of Hod are involved.

Next day at the agency Kadmon is turning down an offer to appear on Andy's show. Beckett tries not to show his dismay at learning of Miriam's involvement with Andy.

Later Kadmon sits alone, listening sadly to the playback of a bitter answerphone diatribe from Miriam, who can't understand his reluctance to take part in her new boyfriend's show.

A few days later, Kadmon has apparently changed his mind, because he 's sitting uncomfortably on the set of the lifestyle TV show beside hostess Samantha, Reverend Hager and media psychiatrist Nigel Hanks. They dominate the discussion at his expense. Hager proclaims his charismatic mission and his power of speaking in tongues, while denouncing Kadmon. Miriam is now angry with Andy for allowing her father to be stitched up like this.

In the mental hospital Hanks assures Mouadi that Caroline Rutland's glossolia is merely a random neural phenomenon. Meanwhile Kadmon visits the British Museum and studies the magic mirror of Dr John Dee, the Renaissance mage who channeled a magical language through his medium Edward Kelly. Outside the Museum he's hassled by a beggar growling unintelligible but increasingly familiar syllables.

Miriam is rehearsing her Hecate speech in the empty college drama studio. Andy arrives, eager to placate her. He tells her he intends to make a critical fly-on-wall documentary about Hager's London crusade.

After a brief night interlude with a solitary and depressed Beckett in his flat, we return to the Agency, where Kadmon gets a call from Mouadi. There's a major siege incident at a church... When Kadmon and Beckett arrive, they're told Hager is holding his congregation hostage. They are ominous noises emanating from the building, which disorient the police. When they force the building, they find Hager dead, as if burnt alive, and the rest of the inmates, including a traumatised Andy, screaming incoherent babel.

Amid the chaos of an emergency ward, Mouadi's superior Blake berates Kadmon for his interference and ejects him, Miriam arrives at Andy's bedside, but can't communicate with him.

Kadmon realises that tapes of the glossalia must hold the answer. When Beckett starts editing the wave-forms on his laptop, Kadmon recognises the underlying pattern - these communications are the Enochian language of discarnate spirits, as channelled by Dr. Dee and later by Aleister Crowley. These particular utterances are a Call to Choronzon, the embodiment of chaos and destruction, "who replicates images madly and hideously."

Kadmon warns a sceptical but desperate Hanks that the only way of curing the survivors of the church fire of their psychosis would be to stage a "reconstruction" of events of the site, with all the patients present, including Andy and Caroline. He tells Beckett that they will have to take on the mediumistic roles themselves to neutralise the entity.

In the ruined church, Kadmon draws up a protective circle for Beckett and stations himself in a triangle where the entity can manifest. The Call is played back, and gradually Kadmon's own personality is infiltrated by an alien presence. Its nihilistic diatribe mocks Beckett's desire for Miriam and disturbs him by dredging up some unpalatable secrets from his past. Indeed despite his struggles to contain the Choronzon force, Kadmon's whole body seems to morph, as the entity gathers strength and threatens to dictate a new Call, which could sample itself and replicate across the networks of the world.

But Beckett is determined to find some trace of the real Kadmon amid the shifting personae. And he remembers enough from Kadmon's kabbalistic teaching to recognise the entity for what it is - a non-entity, a shell, like dead code floating in the aether. He types its real name - Qliphoth - into his computer.

The entity disintegrates in a burst of ectoplasm, morphing rapidly through all its persona - and leaves an exhausted Kadmon lying in the triangle, as the patients slowly recover their sanity and their language.

Epilogue: a sombre Beckett and Kadmon sit in a bare room. Kadmon is exhausted, but he thanks Beckett for displaying intelligence, courage and an understanding of kabbalistic principles. But Beckett feels his actions were random. He was beginning to think that his new kabbalistic apprenticeship was revealing spiritual significance and coherence in the cosmos. Now he feels everything's totally chaotic, unreal and meaningless. Kadmon, deeply upset by this, vehemently disagrees.

Episode Eight

Netzach

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Netzach is associated in the soul with the power to overcome those obstacles, which stand in the way of realizing one's *chesed* aspiration to bestow goodness upon Creation.

Insofar as the word *netzach* denotes both "victory" and "eternity," it can be said that the ultimate victory of *netzach* is that over death itself, the final impediment to the pursuit of *chesed*.

"and also the *Netzach* of Israel shall not deceive and not regret for He is not a man who regrets" (Samuel 1 15:29).

Netzach corresponds to the planet Venus, and is particularly associated with pursuits such as art, music and dance

Netzach is also associated with beautiful scenery and walks in places of beauty - whether in the city or the country - but as walking is also a physical pursuit it is usually included in the sphere of Malkuth instead.

The power of attraction is very strong in Netzach. If you are not too careful you could mistake attraction for lust, as this energy has a habit of activating the sexual chakra.

Netzach episode

The pre-credit sequence:

Interior: Art gallery - Night a security guard is doing his rounds. The camera picks up on a security guard doing his rounds. He walks from room to room and we can take it from his relaxed demeanor that this is strictly routine nothing of any interest has ever happened to this guy on his rounds. The gallery is darkly lit with only the paintings in bright light. This has the effect of alternate areas of light and shadow.

As the security guard walks into one room, we can see a picture on the wall by the artist Thomas Hodder. The security guard looks at it for a second, and makes some dismissive comment about a ten year old being able to do better. Our camera angle changes so that we can see above the security guards head.

Suspended about ten feet above the guard's head in shadows hanging upside down from a single abseil line is the traditional cat burglar, dressed all in black including a full balaclava. Slowly the burglar extends an arm and we see a small object in their hand. The burglar presses a button on the object in their hands and from the next room we immediately hear a strange noise in the otherwise quiet gallery. The guard immediately goes to investigate. A few rooms away, the guard tracks down the noise.

Underneath the seat inside a small cloth bag, there are a set of chattering, laughing teeth that appear to have been set off by remote. The security guard looks at these perplexed, but is not so stupid, as to not realise that this is not good news. He goes to run back to the security station and his route takes him through the room with the Thomas Hodder painting. As he runs through the room the security guard happens to glance to the wall and skids to a halt.

The Hodder painting is gone, and has been replaced with a copy of the Athena print of the lady tennis player scratching her behind. The security guard rushes off to raise the alarm. The camera pans around the room, and picks up a Tree of Life illustration in another painting in the room. We zoom into this and fade into the

CREDIT ROLL

We are in Beckett's flat. The phone is ringing. A bleary Beckett stumbles through the chaos that is living quarters to answer it. The person on the other end of the line is his extremely irate landlord who reports that Beckett has not paid his rent. Beckett protests that there must be a mistake as he has set up a direct debit with his bank to cover his rent. He promises to ring his bank and sort it out.

One phone call to the bank explains the problem. Beckett's wages have not come through and there were insufficient funds in his bank account to cover his rent. Beckett heads into work to sort out the problem at the source. On his way to work, he passes a newsstand, which is reporting **DARING THEFT AT NATIONAL GALLERY**

Beckett gets to the office and there finds Kadmon, Miriam and Jean. All of them look upset, although Kadmon is perhaps being a bit more stoic. It transpires that fiscal reality has hit the detective agency and they are now officially broke. Kadmon has no more

books to sell (or at least no more books that he is willing to sell) and since they have only been paid for about half their cases in the last four months, they are pretty much done for. Beckett asks how long and Kadmon says they have the rent paid on the office for three weeks, although the phones have already been cut off. Beckett and Jean show a bit of solidarity and say that they will stick with the agency for the time being, although Beckett opines that his landlord might not be so understanding. Kadmon says that Beckett can crash down with him for a while, and Miriam says that this would be a great idea, as Beckett has been talking about moving out for ages and this could be the push that he needs.

Later Kadmon gets a call from Mouadi on his mobile asking if he would like to accompany him to the National Gallery in reference to a stolen painting. Kadmon goes to the gallery with Mouadi (who makes a discreet enquiry as to why the office phone line is not working) and there they find a Mister Duncan Carter and a Mister James Lang, along with the director of the gallery, and several forensics officers dusting for prints and the usual forensics stuff.

Mr. Carter is the owner of the Hodder painting that was stolen and is needless to say, not a very happy man. He is incidentally rich, but not old money. He has a bit of an uncouth streak in him. Mister Lang is an agent of the insurance company that covered Carter lending the painting for the exhibition. Mouadi asks how much money and Carter replies that the value was set at one million on the nose, although the painting is clearly not to be measured in monetary terms. Mister Lang, a rather officious man, asks Mouadi who Kadmon is. Mouadi introduces Kadmon and says that from the biography of Mister Hodder, which he read in the magazine that the very nice lady at the information desk lent him, it appears that Mister Kadmon and Mister Hodder shared many interests. Lang responds that they know all about who painted the bloody thing, just not who has it.

Kadmon asks Lang, that if he was to help in recovering the painting, would the insurance company be willing to pay a reward, say in the region of ten per cent. Lang tells him to get stuffed, Mouadi makes some offhand comment about the lack of leads that they currently have, and Carter adds that Lang is going to have to pay out a million quid, so ten per cent seems pretty reasonable to him. Lang relents a bit and then says that he may send someone around to see Kadmon in the next few days. Kadmon hands him a card, and then leaves.

When he gets back to the office he tells Beckett and Miriam that they are working on the Hodder case. Beckett responds that they have not been offered the case yet, and Kadmon responds that this is it if they don't get this one. He then tells them both to start researching Hodder, his work, and who bid on his paintings the last time one of them went up for auction. Beckett responds that they no longer have internet access, and Miriam responds that they can use her college library.

This is a brief biography of Thomas Hodder, born in 1824, the son of a German businessman. Financially well off, his family allowed him a good education, and he appeared to be intelligent and a good student, although given to lapses of attention that were reported to be almost trance-like. A gifted artist, even as a child, he was encouraged by his mother to pursue this talent. Hodder, however, seemed set even as a young man to join the priesthood due to deep religious convictions. He joined a seminary at the age of sixteen, although he never became a priest. He left two years later, and there were differing reports of why. Some say that he was thrown out because of his famed short attention span. Other reports say that there was a homosexual incident with another student. In any case, Hodder threw himself into his art.

Much of his early work was an attempt to put down on paper the notion that nature was a reflection of the face of God, but this soon gave way to more ambitious work. Hodder began to paint while in a trance state, convinced that all things were at one with the universe, and the trance state was a clearer way of seeing. At around about this time, he also became fascinated with various occult texts, and there were rumours that he used contacts within the Catholic Church (friends from his days in the seminary) to view texts that would have otherwise been unavailable to him. His early work was a little vague but he soon became adept at this style of painting. His three most famous works were all oil on canvas. All are interpretive works, and all show locations of transcendence. Being completely out of its time, this work was scorned at the time, and indeed it was not until the late 1960s that he became recognised as a true visionary. Hodder died in 1869 at the age of forty-five of what appears to have been a brain haemorrhage. In a completely useless bit of trivia, Beckett also discovers that Hodder was completely terrified of mice.

A few days later Jean comes into Kadmon's office to tell him that there is a Miss Jane Gannit to see him. Kadmon invites her in, and she reports that she is a colleague of Mister Lang's from the insurance agents and that she has been sent to see if she and Kadmon can work together. She confides to Kadmon that Lang does not think very highly of Kadmon or indeed herself. However he doesn't really have much of choice about pursuing all avenues, and that is why he has decided to include Kadmon in the investigation even if it is by such a lowly serf as herself. She also adds that she personally thinks that Lang is pompous and full of himself and that she would dearly love, more than anything, to solve the case without him.

Miss Gannit is about thirty-five and quite attractive although she looks a little ditzzy. Kadmon is attracted to her. He agrees with her character assessment of Lang, and they start to work together.

Meanwhile Miriam is depressed about the agency problem and Beckett takes her out to the cinema to see a Jackie Chan film - which triggers an argument about the nature of art

The agency spends a couple of days exploring various options. Then one night, Kadmon gets a call from Miss Gannit, saying that the painting has been found in a cupboard in the gallery, and that it never left the premises - she is not there herself but she will try and get there later. Kadmon goes without her.

Lang and Carter and Mouadi are all there Lang asks Kadmon what he is doing there and how he found out about the painting being returned. Kadmon responds that a little bird told him. Kadmon asks if he can see the painting and Carter and Lang both respond that it is a fake

Kadmon asks them how they know and they reply that although it is almost perfect there is a minor difference in the background. Kadmon asks if he can touch the oil of the painting himself.

Mouadi advises them to let him do it, and Kadmon "ascends" in much the same way as he did in the VAV episode. Impressions he gets all indicate to him that the painting is the real deal. Lang shows him a print of the original, and asks if he can see the difference.

Kadmon asks why someone would break in to leave a fake behind, and Mouadi suggests that the thief wanted everyone to think that the original had never left the building, and thus all the heat would be off them and they could fence it in peace and quiet.

Kadmon is not convinced. As he leaves the gallery, he meets Miss Gannit who is just on her way in. Because he quite fancies her, he asks her if she would like to go to dinner. She accepts but says she is paying because she knows how broke he is. They get on famously although Kadmon sticks his foot in it, by asking what Miss Gannit's parents did. Her father died in prison when she was a teenager, and she doesn't talk about it because in her profession it is not something she wants spread around. Despite the fact that her father claimed his innocence she never believed him or went to see him.

The conversation gets back on a slightly ,more humorous tone, when Kadmon says that he gets the impression Gannit is lying about her name. Gannit actually confesses that her first name is Janet, but she calls herself Jane because Janet Gannit sounded so ridiculous.

Somewhere on the walk home, Kadmon and Gannit have a quiet kiss on a street corner. When they get back to Kadmon's house he has forgotten his keys and has to break a window to get in. They are having a coffee in Kadmon's kitchen when Beckett arrives back like a total gooseberry. This could be quite a humorous scene as Beckett just blithely wanders around the kitchen making a sandwich, totally unaware that Kadmon is on a date when it is right under his nose.

Lang in the meantime has had Mouadi pick up a forger for questioning. The forger's name is Charlie Oakley and he is about the best in the business and could have done the fake in the gallery. (Lang has seen some of Oakley's other work)

Oakley admits that he does copies of paintings, but that in itself is not against the law, and despite having done some time (three years) for a job that he did with a thief called Jack Williams. Williams had stolen a copy of a Monet painting and Oakley had done four copies of the painting and then Williams had left the painting back. But by that stage they had already sold the four fakes to four art collectors who were powerless to do anything, because they would then have to admit culpability. They had only been caught because

one of the four had confessed in his will, and then had the bad grace to die in a car crash two months later.

Oakley is very cool and does not fold under questioning although Mouadi later mentions to Kadmon that there was one section of the interview when Oakley suddenly seemed very disorientated that he and kept speaking snatches of what occasionally seemed to be Latin and bits of German too.

Kadmon is very surprised at this and asks if he can listen to the tapes. Mouadi lets him and Kadmon suggests they pay Oakley a visit. Mouadi drives Kadmon over to Oakley's gallery. Oakley is quite cross to see them and this time instead of being vaguely distracted he seems almost on the verge of a breakdown, but invites them in anyway. Kadmon asks a few vague questions about art, and then asks Oakley if he has ever been to Germany. Oakley replies in the negative. As Oakley is talking, Kadmon produces a white mouse out of his pocket. Oakley completely flips out and asks them to leave.

On the way back to the office Kadmon posits the following theory to Mouadi.

Kadmon says that he thinks that Oakley made the copy, and that while creating a work that was originally wrought in a trance state, he went into a trance himself and then when he came back Hodder came with him. The subject matter of the painting was about crossover from the physical world to the spiritual, and Hodder was presumably something of an expert on the subject. Who's to say that he couldn't have achieved a round trip once a suitable vessel like Oakley came along. Mouadi is somewhat sceptical to say the least and Kadmon says that he cannot prove it, but he will try and get some evidence.

The next day Miss Gannit calls around to see Kadmon and asks if they can go and see Mouadi - she has had the idea that Carter might have stolen the painting. Kadmon introduces Mouadi to Gannit as they have not met before. Gannit says that she has been doing some research on Mr. Carter and that he has a less than totally clean past. Indeed he was arraigned (although totally acquitted) twice on charges of art fraud. Mouadi says that he has been having similar thoughts himself. He says that it might be better to just go around and ask Carter if they can talk to him rather than go to all the trouble of getting a warrant. After all, if he has nothing to hide why wouldn't Carter let them have a look around his house...

They all go around to Mister Carter's house (very big and impressive) . Carter lets them in, and Mouadi asks them can they have a look around. Gannit finds a safe in the wall, and Mouadi asks Carter if he would be so kind as to give her the combination. He does, and she opens the safe to reveal the real Hodder painting.

Carter is arrested by Mouadi, despite his protestations of innocence. He points out if he had stolen his own painting, why would he be stupid enough hide it in his own safe? This argument makes some sense to Kadmon, but he cannot seem to put all the pieces together. Mouadi has called for a car, and he and Miss Gannit head back to the police station. She is clearly delighted to have solved the case. Kadmon calls Beckett and asks him to come and pick him up. Becket does so, and they are heading home when Kadmon gets a call on his mobile. Oakley is on the roof of a building threatening to jump, and he wants to talk to Kadmon.

Kadmon goes to the scene, and talks to the forger who is totally delirious, raging and screaming that he is "possessed by some suicidal fucking queer Kraut". Kadmon says that he wants to talk to Hodder. Oakley/Hodder replies in German. Kadmon says he can't speak German. Then he cops on and says he can speak a little Latin. Hodder/Oakley replies in Latin. In the middle of this speech/Oakley panics and begs Kadmon to "get this bastard out of my head.' Kadmon tells him to shut up.

Kadmon talks to the spirit. Hodder is distraught at the ugliness of the world. Kadmon explains to him that this is not his time or his place, and that he must go back to where he came from, for the world has moved on. Oakley says that it cannot possibly all end like this, in all this ugliness and Kadmon replies that Hodder of all people should know that nothing ever ends. Eventually Hodder does go, and only Kadmon and Oakley are left. Oakley is perfectly prepared to spill all the beans to Kadmon, especially since Kadmon threatens that he can bring Hodder back just as quickly as he got rid of him.

Kadmon asks Oakley if he was working for Carter The forger says he was working for a foreigner called Alex Nitzen, Alex S. Nitzen to be precise, although Oakley never met him face to face. Kadmon suddenly has a brainwave and says "You made two copies didn't you?. One that was perfect and one that was deliberately flawed. " Oakley asks Kadmon how the hell he figured that one out. Kadmon does not wait to answer. As soon as he

gets off the roof, he grabs Beckett and Mouadi and says they have to get around to Miss Gannit's house ASAP.

They race around to her house and they find the real Hodder painting and also a suitcase half packed. She has heard the sirens in the distance and scampered. When Mister Lang is questioned about the employee that he sent around to Kadmon, a Miss Gannit, he responds that he never sent an employee around to Kadmon, and that he doesn't know anyone called Gannit.

It transpires with a bit of research that Miss Gannit's real name is Nicola Williams. Her father Jack was a famous thief twenty years ago. He had worked with Oakley among others. Jack Williams had done a stretch for the scam with Oakley and had more or less gone straight. It also appears that he participated in another art scam with one Mister Duncan Carter (although Carter was acquitted) He died in prison and it appears his daughter followed him into a life of crime in the world of art. Despite the fact that Carter got away clean, she was convinced that her father had gone down as his patsy. Daughter had vowed revenge if the opportunity presented itself, and took the opportunity not only to steal his painting but also to set him up for it.

Kadmon's clues were :

- a) the fact that the suicidal forger with Hodder in his head was working for Alex S. Nitzen who was also wrongfully imprisoned.
- b) Gannit had never been in the same room as Lang, who she supposedly worked for, and Lang never mentioned her.
- c) Kadmon and Mouadi could not see into the safe in Carter's house because her back was in the way she had planted the second fake painting and then immediately taken it out to show the two men
- d) Kadmon picked up that she was lying about her name, even though he accepted her explanation for it.

Mouadi points out to Kadmon that the only reason she appears to have involved him was to implicate Carter, since she could have stolen the painting without his input.

In any case, the end of the tale is that although she has gotten away, the painting has been recovered so Kadmon gets his reward cash, and the agency is saved.

Kadmon is a little upset because he genuinely liked Miss Gannit/Williams. That night he gets a phone call from the woman herself. (on his newly connected office phone) She says she was only phoning to make sure that he got his cut, and hints that she could have taken the painting when she ran, but that Kadmon needed the money more than she did. Kadmon responds that he will be happy to send her a cheque just tell me where to post it. She laughs and says that she has been in this business for fifteen years and if it is any consolation, no one ever came that close to catching her before. Kadmon responds that he is very upset with her. She asks why. Kadmon responds that on the night that they went back to his house, she could have bloody picked his lock, and saved him the cost of a replacement window. She laughs and the camera pulls away, as Kadmon and his lady friend/adversary continue their long distance chat bringing the episode and the first series to a close.

