

UNTITLED BARBARA HALL PROJECT

Written by:

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TEASER

FADE IN:

Images of TAROT CARDS appearing on the screen, going in and out of focus...beautiful, ancient, mysterious images.

GUS

(V.O.)

The future. What do you care? It doesn't exist. You need to know what's going on now. What's in front of your eyes. What's behind your eyes. For that, you need discernment.

CLOSE ON A BLACKBOARD

GUS (CONT'D)

(V.O.)

Di-scern-ment.

The word being spelled out in white chalk, images close enough to be distorted and strange looking. The chalk BREAKS.

INT. WASHINGTON D.C. HOUSE - GIRLS' BEDROOM - NIGHT

CLOSE - YOUNG GIRL - STEPHANIE CARNEY

Who jumps at a SOUND.

A SOUND not unlike chalk breaking, but different. It's a SCREECHING, CRACKLING SOUND. The girl is eighteen, pretty in a whitebread way. She's typing at her computer and listening to music. She looks around.

GUS

(V.O.)

What is it?

INT. CLASSROOM - GEORGE WASHINGTON UNIVERSITY - WASHINGTON D.C. - NIGHT

AUGUSTINE PHINEAS BECKETT IV, also known as GUS, but to these college students DR. BECKETT, Psychology Professor, intent on getting his message across. He's younger-than-he-looks 40's, charismatic, aloof sense of self.

On the blackboard, next to the words INTRO TO PSYCHOLOGY is the word DISCERNMENT. And beside that, the TAROT IMAGES, projected on a suspended white screen. It's clear now that this is a college lecture.

GUS
(V.O.)
Anybody?

It's a night class so everyone's bored and restless. Except MS. DAWSON, front and center, in a miniskirt, swinging a leg. Gus is momentarily distracted. A GUY in the class speaks up.

GUY #1
The ability to discern?

GUS
Oh, that's right, this is the accelerated class. I forgot to check the syllabus.

People laugh. He looks at his watch.

GUS (CONT'D)
Come on, I'm just as sick of you guys. Let's finish up.

GIRL
Professor, how is this psychology?

GUS
Why don't you consult Carl Jung? He studied the Tarot his whole career, wrote volumes on it. Maybe I could even assign some reading...oh, wait, I did that.

People laugh and the girl is chastened.

GUS (CONT'D)
In psychological terms, discernment is about being able to call a thing what it is. It's the degree of your ability to deal in reality.

He indicates a tarot card projected onto the screen.

GUS (CONT'D)
This is the moon card. It's a card of portent. It doesn't mean something bad is going to happen. Because, face it, something bad is always going to happen. It teaches us to recognize the signs.

INT. WASHINGTON D.C. HOUSE - HALLWAY - NIGHT

Faint SCRATCHING SOUNDS.

The girl starts making her way through the house.

GUS

(V.O.)

Discernment is about putting things in context. It's about intuition and perception. It's about knowing what the hell is what.

KITCHEN

The girl turns on a light in the kitchen and scares herself, catching sight of herself in the window. She goes to get a drink of water.

GUS (CONT'D)

(V.O.)

Without discernment we cannot experience reality. We can't even know what it is.

She turns off the water and suddenly HEARS a loud KNOCKING SOUND. She drops her glass and is paralyzed with fear. Then she starts to move toward the sound.

GUS (CONT'D)

The human dilemma comes down to this. There's a force called good and a force called evil and a bunch of stuff in between and it all has a million disguises. Without the ability to discern the difference...

LIVING ROOM

She turns on the light...and is shocked to see...

GUS (CONT'D)

(V.O.)

You're dead.

The walls are BLEEDING...as she reacts with a SCREAM...

INT. CLASSROOM - NIGHT

Gus SLAMS his briefcase and starts gathering his visual aids. As the students file out:

GUY#2

I wonder when I signed up for Witchcraft 101.

GIRL

Seriously.

Gus is used to this and ignores it. He looks up to find the girl from the front row standing there, smiling.

MS. DAWSON

Evil? Really, Dr. Beckett? It's such an archaic notion. You can't be serious.

GUS

I am serious. You know what else is an archaic notion, Ms. Dawson? Hoping to influence your teacher by sitting in the front row without employing undergarments. Downright eighties.

She glares at him and leaves. He turns off the lights.

CUT TO:

INT. UNIVERSITY HALLWAY - NIGHT

Gus is locking up. He hears high heels clicking toward him. He sees a WOMAN'S SHAPE moving toward him. He sighs, not in the mood for this.

GUS

Ms. Dawson, if you think I'm some kind of conquest because...

Before he can finish the WOMAN walks out of the shadows. She's beautiful, completely drenched, wearing clothes from another era (positively 70's) and clearly not...one of us. She keeps walking until she walks right through him, dripping. Water puddles around him. He watches her disappear into nothing. As we...

CUT TO BLACK:

END OF TEASER

MUSIC UP: "SYMPATHY FOR THE DEVIL"

ACT ONE

FADE IN:

INT. GUS'S OFFICE - OUTER OFFICE - LATE AFTERNOON

This is Gus's office for his private practice as a psychologist. It's near the campus but not on it.

THE ROLANDS, a middle-aged couple sit tensely in the waiting area. Mr. Roland is on the meek side; Mrs. Roland is tense and in control. Sort of.

CLOSE - DOOR

PSYCHOLOGICAL COUNSELING

DR. AUGUSTINE BECKETT, PhD, MFC, NLP, SJ. The SJ has been scratched out with a black marker.

Taped on the door is a crude piece of paper saying: THE DEMONOLOGIST IS IN.

The door swings open and Gus's head appears. He looks around the office and finds the Rolands.

GUS

Mr. Roland. And Mrs. Roland? I'm
Dr. Beckett.

They stare. He follows their gaze to the demonologist sign and he takes it down.

GUS (CONT'D)

Someone's idea of a joke.

He crumples the paper and gestures toward his office.

INT. GUS'S OFFICE - LATE AFTERNOON

Gus's office reflects a scattered intellectual. There's chaos but a feeling that there's a method in the madness. The Rolands enter and sit.

GUS

I work with a lot of students at
the University. In an advisory
capacity. Kids. You know.

They don't know. He looks at their file.

GUS (CONT'D)
You were referred by...
(surprised)
...Dr. Pittman.
(recovering)
She's a fine neurologist.

They stare at him nervously.

GUS (CONT'D)
She found no medical reason for
your chronic headaches or your
sleep disorder which is why you're
seeking psychotherapy, Mr. Roland?
(off his nod)
And why are you here, Mrs. Roland?
Because typically I would see your
husband alone.

MR. ROLAND
I want her here.

Gus is about to have a response to that.

MRS. ROLAND
Look, right off the bat, we have
concerns. When we agreed to come,
we didn't know about your hobby.

GUS
Golf?

MRS. ROLAND
Exorcism.

GUS
Ah. Did Dr. Pittman tell you about
that?

MRS. ROLAND
We Googled you.

MR. ROLAND
You used to be a priest.

GUS
I used to be a Jesuit priest, yes.
It's a thing I did right after
college. Some people join a band.
I joined a monastic order. Is this
really a problem?

MRS. ROLAND
We're not religious.

GUS
And I'm not a priest anymore. So
it's all good.

(off their looks)
I have many letters after my name
which indicate I'm qualified to
treat people with psychological
disorders. I'm a full professor at
George Washington University and
I've been published a dozen times
in Scientific American. In
addition to which, Dr. Pittman
likes me.

They look at each other another beat.

MR. ROLAND
Were you kicked out? Of the
Jesuits.

GUS
I was asked to reconsider my
vocation.

A beat. They look at each other.

GUS (CONT'D)
Any more deflection tactics before
we move on to why you tried to kill
your wife, Mr. Roland?

Off their expressions--

EXT. GUS'S OFFICE BUILDING - PARKING LOT - EVENING

Gus goes to get in his car. He's talking on his cell.

GUS
(into phone)
Ah, yes, your voicemail. Know it
well. How's it been?
(then)
It's me. Thanks for the referral.
(beat)
It's good to hear from you, even if
it's just you sending me a crazy
person. I'm kidding. I know
you're not supposed to say crazy
person. I meant nutjob.
(MORE)

GUS (CONT'D)

Guy tries to strangle his wife with a phone cord in his sleep? I mean, come on. Who has phones with cords anymore?

(beat)

I wish I could hear you laugh.

He senses something...looks around...but it's just an empty parking lot. He goes to his crappy looking car.

INT. GUS'S CRAPPY CAR - CONTINUOUS

Gus gets in, slams the door. He looks over and the DRIPPING WET WOMAN is sitting there. He jumps and accidentally HONKS the horn. When he looks back, she is gone.

INT. CATHOLIC CHURCH - EVENING

An empty church, but for a couple of people sitting in the pews staring at the altar. Gus genuflects, then heads toward the confessional booth.

INT. CONFESSIONAL BOOTH - CONTINUOUS

Gus crosses himself.

GUS

Bless me Father for I have sinned. It's been...I don't know...a long time since my last confession. Mostly I lied.

The PRIEST speaks from behind the grate.

PRIEST

Tell me the sins you're sorry for.

GUS

Sorry for? We won't be here long. I'm kidding. Let's see. I swear all the time, I hate my students and most of my patients, I never pray, I don't even meditate. Oh, and back when I was a priest, I fell in love and had an affair with a woman.

PRIEST

Hell, Gus, everybody knows that.

Gus peers through the grate.

GUS

Mitch?

INT. CHURCH - MITCH'S OFFICE - NIGHT

It's an office in the back of the church. One room. Books. Fireplace. MITCHELL TARDIO, a priest about Gus's age, is making him some coffee.

GUS

I didn't know this was your parish.
I was just driving by.

MITCH

Then you were divinely guided.

GUS

If you say so.

MITCH

You know, everybody had you pegged
for archbishop, second day of
seminary.

GUS

That's the kiss of death.

MITCH

As it turns out.

He holds up a bottle of whisky. Gus shakes his head. That doesn't stop Mitch from spiking his own coffee.

MITCH (CONT'D)

Whatever happened to her?

GUS

She's still a doctor. Referred
someone to me today.

MITCH

But you're not seeing her.

GUS

The whole scandal was too much.
She couldn't handle it.

MITCH

Really.

(then)

You want to hear the Catholic
grapevine version? They didn't ask
you to leave because of a woman.
Are you kidding? An affair with a
woman is good PR for us these days.
It was the other business.

GUS
The exorcisms.

MITCH
Yeah, the ones without the Church's approval. Kind of a big deal to the guy in the tall hat.

GUS
People were suffering. I couldn't spend a year convincing the Robes. Why do they sanction exorcism if they're not going to let us do it?

MITCH
You know why. The Church is trying to play nice with the kids in the modern world. Exorcism is an embarrassment.

GUS
I have a rare ability to help people. In the old days, they called it a charism.

MITCH
In the old days you might have been burned at the stake.

GUS
So at one time, everything was demonic possession and no one was mentally ill. Now everything is a misfiring of the brain and possession isn't real. Isn't that just as unbalanced?
(off his silence)
I know what I've seen, Mitch. Now they want me to act like it doesn't exist. Like I can just go to the car wash and the grocery store with everyone else.

MITCH
You do that?

GUS
My car's filthy and I eat out a lot. I don't know how to be a civilian. I thought I had a calling.

MITCH
You're still healing people.

Gus shrugs, then leans forward.

GUS
What I was going to tell you, if
you'd been any old priest in the
confessional...I'm
having...visitations.

MITCH
The doctor.

GUS
(it's not funny)
This girl I knew in high school.
She's dead now. But she comes
around. Except, I don't think it's
her. I think it's more...you
know...demonic.

MITCH
Thank God I wasn't any old priest.
(seriously)
Please stop saying this stuff out
loud, Gus. There are places for
people who talk like this and they
usually have Acres in the title.

GUS
Guy tries to kill his wife with a
phone cord and he gets to walk
around in the world because it's a
"sleep disorder." My big crime is
I call things what they are.

On the two of them, staring it down.

INT. GUS'S APARTMENT - MIDNIGHT

Gus is singing to LOUD MUSIC, reading Newsweek, TV on with
the sound turned down, eating ice cream and drinking Scotch.
This is a man who doesn't want to go to bed.

INT. WASHINGTON HOUSE - MIDNIGHT

SENATOR ROGER CARNEY sits in the bleeding walls room with
several government staff people. The walls have been
freshly painted. JAMES TOMPKINS, 30ish, officious, is from
the NSA.

CARNEY

I don't want my girls alone here, ever. Post somebody round the clock.

TOMPKINS

Done. Sir, it's time to consider extreme options.

CARNEY

I've had the damn psychics and ghost chasers in here. Anything more extreme..politically, I cannot affiliate myself.

TOMPKINS

This is not going to get out. That is, if it gets taken care of.

CARNEY

And you know someone who can do that.

TOMPKINS

Sir, we're the NSA.

(then)

Do I have your permission to proceed?

Carney looks at him. Reluctantly nods.

INT. GUS'S APARTMENT - 1.00 A.M.

He wakes up with all his appliances still on. He shakes himself awake and looks around his apartment.

INT. GROCERY STORE - MIDDLE OF THE NIGHT

MUZAK UP. Gus stands looking at a plethora of salad dressings. A WOMAN approaches and looks at him. He feels her looking at him. She is dark, a little mysterious, intriguing, tortured. But cute. Which is all that matters to a former celibate after midnight.

GUS

(taking a chance)

What's the difference between no fat and light?

FRANCINE

You're gonna die and everyone you love is gonna die. Eat the real stuff.

She puts a bottle in his basket and walks on. He watches her a beat, then follows.

GUS

You have trouble sleeping, too?

FRANCINE

No, I just like to beat the crowds.

GUS

Smart.

FRANCINE

That's a joke. Do you have any experience with this?

GUS

I eat out a lot.

FRANCINE

I meant hitting on women.

GUS

Not much.

FRANCINE

I saw a cute guy in produce.

GUS

No, I was sort of hitting on you. I mean, if I was gonna hit on someone it would be you. Not the produce guy. I'm straight. Gus.

FRANCINE

Hello, Straight Gus. Francine.

They shake. They stare at each other. She waits. Gus can't think of a line to save him.

FRANCINE (CONT'D)

Okay then. Enjoy the salad.

She goes off. After her:

GUS

Wait, what's your sign? Who's your favorite Beatle? Mine's George.

(last ditch)

I like your shoes...hair...

She's gone.

INT. GUS'S APARTMENT - MIDDLE OF THE NIGHT

He comes in with some grocery bags. The minute he steps in, he knows something is wrong.

GUS
Who's there?

He goes to turn on a light but someone beats him to it. JAMES TOMPKINS is sitting there with two blue-suited colleagues.

TOMPKINS
Father Beckett?

GUS
Doctor. Who are you?

Tompkins approaches with credentials.

TOMPKINS (CONT'D)
I'm James Tompkins. I work for Senator Roger Carney, head of the Armed Services Committee.

GUS
I've heard of their work. I take it you're not the Rock the Vote committee.

TOMPKINS
We're from the NSA.

GUS
I was at one anti-war rally, which was more like a bake sale.

TOMPKINS
What we're wondering, Sir, is if you have a moment for the Senator?

Gus looks around.

GUS
I'm thinking...yes?

INT. WASHINGTON HOME - LIVING ROOM - MIDDLE OF THE NIGHT

Gus sits. The mute suits stand.

GUS
So how is national security?
Pretty secure?

They don't answer. From down the hall:

CARNEY

(V.O.)

For God's sake, I didn't think you meant tonight.

TOMPKINS

(V.O.)

To avoid the glare of the press, Senator.

The two men enter, Tompkins as he was and the Senator wearing a silk bathrobe. He looks around and sees Gus sitting there in his jeans and sweatshirt.

CARNEY

This him?

TOMPKINS

Yes, sir. Father Augustine Beckett.

GUS

Doctor.

CARNEY

Which is it?

TOMPKINS

Both.

GUS

Just doctor, actually. Or just Gus. Can you tell me why I was brought here under cover of darkness?

CARNEY

Oh, it's not as dramatic as all that.

TOMPKINS

As head of the Armed Services Committee, given the current climate, the Senator is under constant scrutiny. Sometimes there are threats. We've ruled out anything related to domestic or international terrorism. In fact, we've ruled out anything...human.

Gus gives him a look--is he saying what he's saying?

CARNEY

We've had some supernatural events.

GUS

Then you need a paranormal investigator.

CARNEY

It's the damndest thing. I tried that.

TOMPKINS

They said we needed...someone else.

GUS

You mean a psychologist.

CARNEY

I mean an exorcist.

GUS

I don't do that anymore.

Carney looks to Tompkins.

CARNEY

You brought me an expired exorcist?

TOMPKINS

He's successfully treated over two hundred cases around the world...those are just the documented ones. The last one being a year ago in Montreal.

(off Gus's look)

I Googled you.

GUS

You Googled me? You're the NSA.

CARNEY

We don't have time to fool around. If you can do an exorcism, do one.

GUS

Look, here's the problem. You're self-diagnosing. I don't know what's going on in your house but I can almost guarantee you it's not something that requires an exorcism. Demonic activity is very rare. And complicated.

(MORE)

GUS (CONT'D)

There's a whole investigative procedure with specific criteria and nine times out of ten there's a better explanation. So you can't just kidnap me and force me to perform an ancient Catholic rite that I'm not officially sanctioned to do anymore without more evidence than weird events. Unless this is some aspect of the Patriot Act I'm unfamiliar with, I'd like to go home now. What do you say, Senator?

The Senator looks at him.

CARNEY

It's a free country.

GUS

I'm glad to hear it.

Gus goes to walk away and almost steps on A NAIL. He picks it up and puts it on a table. The Senator looks at it, then at him. When Gus leans down to pick up his messenger bag, there are four nails. He stares at them. Then there's a sound, as if it's raining. He looks up and sees that all kinds of nails, nuts, bolts and hardware are falling from the ceiling. The noise is deafening. Suddenly, everyone in the house comes running, including the daughters, STEVIE (from the teaser) and fifteen year-old TONI. Screaming, everyone huddles together as the junk rains from the ceiling. Eventually it stops. Gus looks at the people.

GUS (CONT'D)

Okay, that's demonic.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

INT. APARTMENT - DUPONT CIRCLE - MIDDLE OF THE NIGHT

A WOMAN is asleep in a nicely appointed apartment. Her cell phone RINGS. She sees who is calling and hesitates before answering. This is DR. REBECCA PITTMAN, late thirties, attractive, intellectual. She answers and we INTERCUT.

REBECCA

The deal was we don't talk to each other.

GUS

This is business.

REBECCA

The deal was we don't make up business excuses to talk to each other.

GUS

I have a case.

REBECCA

I know, I referred him.

GUS

Not a psyche case. The other kind.

REBECCA

You don't do that anymore.

GUS

Nails came out of the ceiling, Becca, and screws and...right out of the ceiling. Hundreds.

REBECCA

Don't call me Becca.

GUS

Are you even listening?

She lies back down, sighing.

REBECCA

The Church said...

GUS

The Church has no authority over me. I'm a shrink.

REBECCA

Shrinks don't do exorcisms.

GUS

This family needs help. I'm not going to walk away from them.

(off her hesitation)

You know you want to be here. The year we spent doing this was the most exciting time of your life.

REBECCA

That wasn't because of the demons.

GUS

You need this for your research. Where else are you going to find this kind of stuff?

Rebecca gives a long sigh. A long beat.

REBECCA

Actual nails?

Gus smiles. He knows he has her.

INT. WASHINGTON HOUSE - DEN - MIDDLE OF THE NIGHT

The scary NSA guys and Tompkins approach Gus. He's hanging up the phone and writing something down.

TOMPKINS

You've been instructed to tell no one. This is a matter of National Security.

GUS

Actually it's much more serious than that. You need to send a car for Dr. Rebecca Pittman. She's a neurologist. She works with me.

TOMPKINS

She needs clearance.

GUS

Mr. Tompkins, are you paying attention? What you're dealing with here makes terrorism look like paintball. Just do it.

INT. WASHINGTON HOUSE - LIVING ROOM - MIDDLE OF THE NIGHT

A bit later. The TRANSITION SHOT is the HARDWARE being swept up by the NSA guys. FIND GUS sitting across from the family, setting up his tape recorder. Across from him, the family: Stevie is much as we remember her from the teaser. TONI is on the darker side with dyed black hair, purple streaks, various tattoos, and eyeliner even in her sleep.

GUS

I'm speaking with the Carney family. It's...

He checks his watch but it has stopped.

GUS

It's late...or early...on Monday and present with me are...

The LOUD sound of sweeping HARDWARE interrupts him.

GUS

Guys, I'm recording here.

The NSA guys abandon their task.

GUS

(back to family)
Can we identify everyone?

CARNEY

My daughters Stevie, eighteen, and Toni, fifteen.

GUS

Hoping for boys, were we?
(off his look)
Sorry, that's a shrink thing. Go ahead.

CARNEY

Toni, my youngest, was always a happy, carefree kid. Until about two years ago. Then something happened. She met these witches.

TONI

(said it before)
Wiccans.

GUS

Did anything else happen around that time?

They look at him. He nods to a collection of photographs.

GUS

I notice a woman in that photograph. Did she leave?

CARNEY

My wife. She passed away.

GUS

I'm sorry.

STEVIE

This isn't about Mom.

TONI

That's right, Father Exorcist, it's about me.

GUS

Doctor...

TONI

Dr. Exorcist, didn't they tell you? I'm possessed.

He looks to Carney and Stevie.

CARNEY

It's not my idea. The ghost chasers told us it was possible. Because she's a witch.

TONI

Wiccan.

(then)

Stevie's perfect and my father's running the world. I'm the problem. So can you just give me a possession patch or something?

GUS

Do you think you're possessed?

TONI

Sure, why not.

They stare at each other. Back and forth for a protracted beat, increasing tension. Finally, he stands, paces.

GUS

It's clear to me there's a demonic presence in your house but that doesn't mean anyone is possessed. Although it might.

CARNEY

Help me out here.

GUS

Okay. Demons in a nutshell. In a dimension that the human optic nerve is not well trained to see, there's a spirit world. In it are two kinds of spirits. Human and inhuman. Human spirits, obviously, are those who have passed. Sometimes they get confused, hang around. They're just like people only, you know, see-through. Then there are the inhuman spirits. Angels, for example. The good guys. They have powers of intervention. Demons are the other side of that coin. Angels gone bad. Henchmen for the devil. Embodiments of evil. They have great powers of destruction.

CARNEY

The devil. Horns, pitchfork?

GUS

Yeah. And God's an old man with a beard. Come on. Upgrade. We're talking about entities. Demons are attracted to everything from white lies to the black arts. It usually requires some kind of supernatural ceremony to allow them to manifest in our world but not always.

There is a KNOCKING sound and everyone jumps. Tompkins enters the room.

TOMPKINS

Dr. Pittman is here.

GUS

Oh, thank God.

He gets up and leaves the room.

INT. WASHINGTON HOUSE - HALLWAY - CONTINUOUS

As Gus comes out to greet Rebecca. Tompkins follows. When they see each other, Gus and Rebecca have a moment of awkward recognition.

GUS
Hi.

REBECCA
Hi.

GUS
You look....

REBECCA
You, yeah, too...

GUS
Well.

They smile nervously. A lot of history here.

TOMPKINS
You didn't say she was bringing
someone.

GUS
I didn't know she was bringing
someone.

He looks at CONRAD DILLON, who comes in behind her, carrying equipment. All of twenty-seven and very cute.

CONRAD
Hello. Conrad Dillon. I'm a
doctoral candidate in physics at
Georgetown and I'm doing research
with Dr. Pittman.

GUS
(ignoring him)
Who the hell is this?

REBECCA
He's my assistant.

CONRAD
Neurological Anomalies with
Paranormal Manifestations. It's
her study. I'm the professional
skeptic.

GUS
He can't be here.

REBECCA
You need the documentation.

GUS
That's what you're here for.

REBECCA
I'm a doctor, not a stenographer.
(to Conrad)
No offense.

CONRAD
Hey, data is my life.

TOMPKINS
We have to run a security check.

GUS
This really is not what I had in
mind.

REBECCA
(lowering her voice)
Look, this work was as important to
me as it was to you but I am not
going back into it unarmed. The
problem was we were alone too much
and in that isolated state we
imagined things that weren't there.

GUS
(likewise)
You think I imagined how I felt
about you?

REBECCA
Obviously, considering how fast it
disappeared.

TOMPKINS
Already security has been breached
and the Senator has my word his
reputation will not be
compromised...

At which point Stevie approaches from the other room.

STEVIE
Dr. Beckett, something's happening.

Suddenly we hear an horrific SOUND.

INT. WASHINGTON HOUSE - LIVING ROOM - CONTINUOUS

As they come to screeching halt in the doorway. Furniture is moving across the room in an eerie, almost choreographed fashion. As the terror escalates, Toni suddenly begins gasping for breath. She clutches at her throat.

CARNEY

Toni!

He runs to her. She collapses and begins convulsing. Rebecca pushes everyone out of the way and tries to attend to the girl. As the chaos consumes the scene we...

CUT TO BLACK:

END OF ACT TWO

ACT THREE

FADE IN:

INT. WASHINGTON HOUSE - TONI'S ROOM - NIGHT

Rebecca checks Toni's vital signs while she lies on the bed. Gus walks around the room, looking at all her "witchy" things. Conrad is in the B.G., typing.

REBECCA

Pulse is normal, breathing's still a little shallow. How long have you had asthma, Toni?

TONI

I've never had it before.

GUS

That wasn't asthma.

REBECCA

It looked a lot like asthma.

GUS

After all we've seen together, you can still be skeptical?

REBECCA

I'm a scientist. My job is to be skeptical. This could be a telekinetic event.

GUS

Yeah, that's a lot less crazy.

REBECCA

So a demon stole her breath?

GUS

(exasperated)
Yes, they do that.

REBECCA

So do a number of neurological problems.

He picks up some sage and smells it, then recoils.

TONI

Sage. You use it for smudging. Clearing the energy field.

GUS
Catholics have that, you know. We
call it incense.

TONI
I guess we're both witches then.

GUS
We're both conjurers, that's true.
I invoke God. What do you invoke?

TONI
I don't know what you mean.

GUS
Spirits, curses, potions?

TONI
Look, we're into nature.

Locates a pentagram necklace and holds it up.

GUS
Satanism? That kind of nature?

TONI
It's fashion.

GUS
It's playing with fire. The devil
doesn't care that you're kidding.

TONI
Can I leave now?

REBECCA
Rest a few more minutes. I want to
take your vitals again.

GUS
Maybe you need to take his vitals.

He indicates Conrad, who is earphoned up to his computer and
typing furiously. He's obviously shaken.

GUS (CONT'D)
So what is he, twelve?

REBECCA
He's twenty-seven and he's a
genius.

GUS

Is that what genius looks like
these days?

Toni giggles. Gus is starting to win her over.

REBECCA

His research into Bucky Ball theory
has broken monumental ground and
verifies a multi-dimensional
universe, which should make you
happy...

GUS

I'm so happy.

Conrad notices them staring at him. He takes out his
earphones.

CONRAD

I'm trying to figure a way to
record...what I just saw...I don't
know...what do I say? I mean the
furniture...can hardly be explained
by a disturbance in the magnetic
field.

GUS

Say it was asthma.

Gus suddenly locates something on a bookshelf. He shows it
to Toni. It's a Ouija Board.

GUS (CONT'D)

Look what we have here.

TONI

It's not mine.

He goes out. Conrad follows him with his computer.

INT. WASHINGTON HOME - KITCHEN - CONTINUOUS

Roger and Stevie are sitting together at the kitchen table,
clutching mugs of tea. They look up as Gus enters, Conrad
following him.

STEVIE

How is she?

GUS

Resting. Dr. Pittman's with her.

He drops the Ouija Board on the table.

GUS (CONT'D)
Recognize that?

CARNEY
It's a child's game.

GUS
It's used to conjure spirits. Have you or your sister been conjuring spirits, Stevie?

STEVIE
A long time ago we played with it. Nothing happened.

GUS
Are you sure?

STEVIE
Yes. How could it? My mother's dead. She can't come back.

She looks at her father. He puts an arm around her.

GUS
How did your mother die?

CARNEY
I don't think we need to dredge all that up. Can't you just say a prayer? Wave a cross around, sprinkle some water?

GUS
I have to find out how the demons got here. That takes time.

CARNEY
(he's had it)
Then I'll move. That takes less time.

GUS
They'll follow you. Until they are identified and delivered they will follow you to your grave. On that you have my word.

Carney sees he's beat.

CARNEY

If we're going with demons, what the hell do they want? In some language I can speak.

Gus thinks a beat.

GUS

Do you know what a particle is, Senator Carney?

CARNEY

Of course. It's the smallest component of matter.

Conrad makes a so-so sign regarding Carney's definition.

GUS

What does it look like? Conrad?

CONRAD

Nobody knows.

GUS

What does it want?

CONRAD

I don't think it wants.

GUS

What do we know about particles?

CONRAD

How they behave.

GUS

Their behavior is consistent. Just by tracking their behavior we were able to annihilate two cities and take the world to the brink of nuclear destruction. Now, what I know about demons is how they behave. What do I care what they want? What do you care? The point is to get them to leave.

CARNEY

They must want something!

GUS

It's a war, Mr. Carney, what the hell do you want when you go to war? They want to win.

A beat. Carney looks at him. Now he understands.

INT. WASHINGTON HOUSE - JUMP CUTS - MIDDLE OF THE NIGHT

We follow Gus and the "team" as he goes through the house, blessing the rooms with holy water, and putting blessed salt around the thresholds and window sills. Over this:

GUS

(V.O.)

Demonic activity works on a continuum. The beginning is what we call infestation. Small acts that excite your fear...knocking, scratching, things moving. Once they have your attention, they use the energy of your fear to manifest. At that point, you need a deliverance ritual. Eventually they can move in and out of a human body at will. That's when you need an exorcism. If that doesn't work, they can possess the body entirely. That's called the point of no return.

This information lands with the listeners.

INT. WASHINGTON HOME - LIVING ROOM - MIDDLE OF THE NIGHT

Everything is set up. Conrad is video recording. Rebecca is nearby with medical equipment. Gus is looking at a PICTURE of the Carney family, including the MOTHER. He puts it down, turns to the family who sits in front of him on the couch.

GUS

Stevie. You were saying that the activity began after your mother died.

STEVIE

Yes.

GUS

How did she die?

CARNEY

Heart attack. Two years ago.

FLASHBACK

INT. WASHINGTON HOUSE - LIVING ROOM - NIGHT

But of an earlier time. Carney walks in and greets his daughters. Toni is thirteen, Stevie is sixteen, they're watching TV. He's dressed like a Senator, carrying a briefcase. He kisses them and moves on. TRACK HIM.

CARNEY

(V.O.)

Jane never liked it in D.C. She was a small town Iowa girl. But she did her best to fit in. She never complained. She wasn't that type. But there were ways of knowing.

As he walks through. He sees a pan of food burning and he turns it off. He also notices an open bottle of Bourbon. He picks it up, looks at it, puts it down. Continue to track him.

INT. SCREENED-IN BACK PORCH - CONTINUOUS

As he goes to find her. She is sitting in a lounge chair, magazine in her lap, cigarette burning in an ashtray, drink beside it.

CARNEY

(V.O.)

I sometimes wonder if she had complained more...if I had let her complain...if I hadn't worked so hard to pretend that things were fine...

He walks right up to her and looks down to see...

HIS POV

Of a ghastly white dead face, eyes wide open.

FLASHBACK

TRACKING STEVIE

INT. WASHINGTON HOUSE - LIVING ROOM - KITCHEN - BACK PORCH - NIGHT

As she goes to see what's happening.

STEVIE

Daddy?

HER POV

Of her father, holding her mother's lifeless body.

CARNEY

Go back, baby, don't look. Get
your sister. Don't look.

On Stevie's terrified face.

INT. WASHINGTON HOUSE - PRESENT TIME - NIGHT

Stevie remembers this; she cries.

GUS

I'm sorry you went through that.
(beat)
Did things start to happen right
away?

STEVIE

Almost. It was the night of the
funeral when Toni and I first heard
it.

FLASHBACK

INT. WASHINGTON HOUSE - NIGHT

The girls are sitting in the living room, after the guests
have gone.

STEVIE

(V.O.)

Daddy went to sleep but Toni and I
couldn't so we got up and watched
TV.

There's a SCRATCHING SOUND, like the one we heard in the
teaser. It gets louder and louder as the girls huddle
together. It seems to be coming from all over the room.

INT. WASHINGTON HOUSE - PRESENT TIME - NIGHT

Everyone where we left them.

GUS

Did you ever hear these noises, Mr.
Carney?

CARNEY

Not at first. I was taking a
prescription to sleep.

(MORE)

CARNEY (CONT'D)

But later on, I heard things.
Scratching, mostly. I thought it
was rats.

GUS

(to Stevie)

Tell me about the Ouija board.

FLASHBACK

INT. WASHINGTON HOUSE - GIRLS' BEDROOM - NIGHT

The girls sit on the floor, in their pajamas, with the Ouija Board.

STEVIE

(V.O.)

Toni found it in a toy closet. We had it from a long time ago. She wanted to play with it because by then, she was falling in with these people, the Wiccans. At first I resisted but I gave in because I thought the noises might be my mother trying to reach us.

TONI

If there's a presence here with us, can you spell your name?

They wait, their fingers poised. Nothing.

STEVIE

(V.O.)

I was disappointed. I wanted to see her.

TIME DISSOLVE:

Stevie is now asleep in the bed. Toni is still sitting with the Ouija Board.

STEVIE (CONT'D)

(V.O.)

I gave up but Toni stayed up with it. I woke up to this weird sound.

Suddenly she hears the SCRATCHING SOUND. She and Toni look at each other. The closet door opens a little. Stevie gets up.

She walks over to the closet...slowly...and the sounds start to change. It's not just scratching, it's also a GUTTURAL, LABORED BREATHING. As she gets to the closet she looks in...

HER POV

Of a horrible DEMON CREATURE on its haunches, staring at her with yellow/red eyes. She SCREAMS.

INT. WASHINGTON HOUSE - PRESENT TIME - NIGHT

Everyone is staring, intensely interested and frightened.

GUS

Mr. Carney, you never saw this creature?

CARNEY

No. But I took Stevie to the doctor after that. I thought she was having a reaction to her mother's death.

GUS

Did you try to contact your mother again, Stevie?

STEVIE

Of course not.

GUS

And did things get better?

CARNEY

I don't know why but it got worse. Doors opening, furniture moving, and all that knocking and scratching. Then Stevie had her eighteenth birthday...just last month...

FLASHBACK

INT. WASHINGTON HOUSE - DINING ROOM - NIGHT

A family dinner...Stevie has a few friends with her...Toni is also there...and Carney is bringing out a cake.

CARNEY

(V.O.)

It was a small party, a few of her friends...she didn't want to make a big deal out of it. But I insisted on making the cake. It's something I've done since they were little. Even when their mother was alive.

CARNEY (CONT'D)

Make a wish...and don't waste it on
a boy.

STEVIE

(laughing)

Daddy, stop.

She blows out the candles, her friends clap. Stevie begins to cut the cake and as she does...BUGS begin to crawl out of it...seemingly thousands...cockroaches and all their cousins...the guests scream and Stevie stares, paralyzed...

INT. WASHINGTON HOUSE - LIVING ROOM - PRESENT TIME - MIDDLE OF THE NIGHT

Everyone is very still. The air is intensely charged.

TONI

(cheerfully)

Any chance for a pee break?

GUS

Good idea.

INT. BATHROOM - WASHINGTON HOUSE - MIDDLE OF THE NIGHT

Gus is in the bathroom, washing his face. As he looks up a FEMALE SHAPE moves past him in the mirror. He turns around, rattled. There's no one there.

INT. WASHINGTON HOUSE - HALLWAY - MIDDLE OF THE NIGHT

Rebecca is waiting to go in when he comes out.

REBECCA

Are you okay? Did you see
something?

GUS

No.

She just nods. Moves past him into the bathroom. He walks down the hallway, and as he nears the kitchen he starts to hear WHISPERING SOUNDS. Like people engaged in a whispery argument, purposely keeping their voices down. He walks into the kitchen...

INT. WASHINGTON HOUSE - KITCHEN - CONTINUOUS

He's surprised to see Stevie there, standing at the sink, drinking a glass of water. No one else.

She slowly looks over at him. He looks at her. She smiles. Nothing else. He turns and goes out.

INT. WASHINGTON HOUSE - LIVING ROOM - NIGHT

The interviews are back in session.

GUS

We'll pick it up from the birthday party. What happened after that, Stevie?

STEVIE

You know. More of the same. The last thing was the bleeding walls.

GUS

What about the voices?

STEVIE

Voices?

GUS

The demonic, they like to whisper for some reason, and they do it when no one else is around. They like to divide and conquer.

She looks at him.

GUS (CONT'D)

But you didn't seem too alarmed. Like you'd heard them before.

STEVIE

I don't know what you mean.

GUS

You know, I'm too good a shrink to have missed this. Not to mention a damn fine exorcist. Demons like to confound our expectations. They don't bother with the obvious. They hide behind things. Like perfection.

Now everyone is looking at Stevie.

STEVIE

I don't understand.

GUS

Why would you protect them?

STEVIE

I'm not...

GUS

This won't end until you give them up.

STEVIE

It's not...I can't...I don't understand them! I try to ignore them!

GUS

What do the voices say?

STEVIE

Nothing.

GUS

Stevie, what do the voices tell you?

She shakes her head, resisting. In the room, the bookshelves begin to shake and overhead a light fixture begins to rattle.

GUS (CONT'D)

What do they say?

The rumbling intensifies and then she looks squarely at him.

STEVIE

They say 'tell.'

GUS

Tell what?

Stevie looks at her father.

CARNEY

(to Conrad)

Turn it off.

STEVIE

They just keep saying tell, tell. Tell.

GUS

Tell what?

STEVIE

How it happened.

CARNEY
Stevie, I beg you, don't do this
thing.

STEVIE
Don't you want it to stop? Daddy,
it has to stop.

CARNEY
That's not the reason...

STEVIE
They say it is!

The rumbling is very intense now and everyone is afraid.
Carney sees there's no way out.

CARNEY
Then do it.

And the rumbling stops.

FLASHBACK

INT. WASHINGTON HOUSE - LIVING ROOM - KITCHEN - BACK PORCH

TRACKING STEVIE

We hear the same wailing coming from Carney and we are
tracking little Stevie as before but when we get to the
backporch, it's a different scene than before.

HER POV

Of her mother's shoes...her feet...dangling right in front of
Stevie's face. And Carney is on a chair trying to cut her
down, wailing over this predicament. And then the body falls
into his arms. It takes him a moment to realize Stevie has
seen the whole thing.

CARNEY
No, Stevie, go back. You didn't
see this. You didn't see this.

She looks at him...and in a flash of LIGHT...the image is
seared from her retinas...and we...

CUT TO BLACK:

END OF ACT THREE

ACT FOUR

FADE IN:

INT. WASHINGTON HOUSE - STEVIE'S BEDROOM - DAWN

Gus sits beside her, looking at her as she sleeps. He takes a rosary from his pocket...one he's carried since seminary. He kisses it and puts it on her bedpost. He stands and makes a cross over her forehead and says:

GUS

"Any kingdom torn by civil strife
is laid in ruins; and house tumbles
upon house...As long as a mighty
lord in full armor guards his
premises, he is in peaceful
possession of his property...Lord,
heed my prayer. And let my cry be
heard by you."

INT. WASHINGTON HOUSE - LIVING ROOM - DAWN

Carney sits with his daughter Toni, who is asleep next to him on the couch. Carney is staring at the wall. He looks up as Gus comes in.

CARNEY

I didn't want her growing up
believing her mother could do such
a thing. I didn't want either of
them to know.

GUS

Not to mention the public. All
that political scandal. Did you
pay off the coroner?

CARNEY

He's a friend. No money exchanged
hands.

Gus just looks at him.

CARNEY (CONT'D)

Are you saying that's all it takes,
a small indiscretion? Why isn't
all of Washington possessed?

GUS

Demonic activity requires a perfect
storm.

(MORE)

GUS (CONT'D)

The secret, the energy needed to keep it, exchanging one reality for another, that's how it starts. Then it needs an oracle, an invitation. The focus on the occult, the fear, the denial. All the pieces fell into place.

CARNEY

And now? It's over?

GUS

I performed a ritual of deliverance. I believe we intervened in time.

(handing him a card)

Here's my card. Stevie can come see me. Or I can refer you to someone. But she should continue to get help.

Carney nods. Gus goes out.

INT. WASHINGTON HOUSE - HALLWAY - CONTINUOUS

Conrad is coming out of the kitchen as Gus is going in. He's loading out technical equipment.

CONRAD

I'm just loading up.

GUS

Good.

CONRAD

FYI, extreme psychological disturbances in young women often result in telekinetic activity for reasons physicists don't entirely understand but there is ample empirical data.

GUS

Great.

CONRAD

I'd like to remain part of the team.

Gus just smiles at him and Conrad goes out.

INT. WASHINGTON HOUSE - KITCHEN - CONTINUOUS

Rebecca is typing on her computer as Gus comes in. He pours a glass of water as she types. He observes her.

GUS

You know, I was having trouble putting it together...even though both of my professions are about putting it together...maybe I was just distracted by the demonic activity and whatnot...but then it hit me...you're sleeping with him.

She closes her computer.

REBECCA

I'll type up my data and send it to you.

GUS

Because I seem to recall, the way we first met, you were interested in my work in demonology both literal and symbolic...

REBECCA

You are out of your mind if you think I'm discussing this with you.

GUS

...because even though you were a trained neurologist and arguably a genius, you couldn't seem to beat your own demon...

REBECCA

Gus.

GUS

...which was younger men. Much younger. Particularly grad students. Ones who worked for you.

REBECCA

I told you that in confidence. At the time you were a priest so I thought I was safe.

GUS

Oh, that's your story.

REBECCA
Conrad is different. He's a genius.

GUS
So we've established.

REBECCA
He's driven, he's...

GUS
If you say 'old soul' I'm going to
smash something.

REBECCA
(pointedly)
He knows what he wants.

Gus reels from that one and struggles not to show it.

REBECCA
You had your chance with me.

GUS
That's not how I remember it.

REBECCA
Memory's a tricky thing, isn't it?

GUS
I asked a yes or no question.

REBECCA
"Becca, I can't leave the church
for you. I have to know I'm
leaving it for me."

GUS
I did have to know that.

REBECCA
And what did you figure out on your
cruise?

GUS
It was a retreat. I figured out
that I hadn't figured anything out
and I stand by my decision not to
drag you into that.

REBECCA
Your decision? I was already in
it. Unless the whole thing was a
lie.

GUS

It wasn't.

REBECCA

So what is it now? Why did you come back? If you say professional reasons I'm going to smash something.

He looks at her. He was going to say that. She gets up and walks out, almost bumping into James Tompkins.

TOMPKINS

Can I give you folks a lift anywhere?

REBECCA

You read my mind.

She goes out. Tompkins looks at Gus who gestures that he is staying. The door swings shut. He's alone.

DISSOLVE TO:

INT. GWU - CLASSROOM - DAY

Back to normal. Gus is teaching. Ms. Dawson is still in the front row but more conservatively dressed. There are Tarot cards projected onto the white board.

GUS

What Jung teaches us through Tarot is that there are a limited amount of archetypes. Kings, queens, fools, magicians, warriors, prostitutes, saints. We possess them all but we tend to wear one more than the rest.

GUY #2

Which one are you, Dr. Beckett?

GUS

I'm not sure I'm in the deck.
(people laugh)
There are limited archetypes.
There are limited circumstances.
What's infinite about the human condition is the creative ways we choose to behave.

Ms. Dawson smiles at him. Suddenly her face morphs into THE DRIPPING WET WOMAN and then back again. He rubs his eyes.

INT. GUS'S OFFICE - DAY

The crazy couple is talking to him. Actually, Mrs. Roland is doing most of the talking.

MRS. ROLAND

I've readjusted his diet but it hasn't seemed to make a difference.

GUS

What was happening the day you tried to kill your wife, Mr. Roland?

MRS. ROLAND

I wish you wouldn't use that language. He was asleep.

GUS

Had anything unusual occurred? Did you argue?

MRS. ROLAND

Nathan and I don't argue. But he did just get passed over for a promotion again.

Mrs. Roland rattles on...Gus is in deep thought...

FLASHBACK

To that moment in the bathroom when the woman's figure passes by the window.

MRS. ROLAND

(V.O.)

...It's been so hard on him but he just doesn't have that fighting spirit, you know, Dr. Beckett, he doesn't know how to speak up for himself...he lets people walk over him. As a result, we suffer, our standard of living and such.

MR. ROLAND

(V.O.)

My wife is right. And she deserves better. She's a saint.

Now the moment when Stevie was standing at the sink FLASHES before him. She smiles at him but something seems really wrong. We hear her saying, "Tell, tell."

GUS
 Why would the demon want her to
 tell?

BACK TO SCENE

Gus has inadvertently said this out loud. The Rolands stare at him. He comes to.

GUS (CONT'D)
 I'm sorry. You were saying.

MR. ROLAND
 My wife. She's a saint.

Gus stares at her. She doesn't look like a saint.

EXT. PARKING LOT - NIGHT

Gus is on his cell, talking to Rebecca's voicemail.

GUS
 Look, I know you're mad at me but I
 need to talk to you. Something
 about what Stevie said...it's not
 adding up. I need to look at the
 videotape. Can you or the
 Backstreet Boy get it over to me?
 Okay, I'm sorry, that was an unfair
 and completely outdated reference.
 Please. Call me.

INT. GROCERY STORE - NIGHT

Gus is looking at the millions of kinds of cereal. He doesn't know what to do. He picks one up because of the picture on the box. COUNT CHOCULA. He stares at it.

FRANCINE
 (V.O.)
 Why don't you just take drugs?
 That's what I do.

He turns and sees Francine.

FRANCINE
 Paul. The cute one.

GUS
 What?

FRANCINE
 My favorite Beatle.

They smile at each other.

INT. GUS'S APARTMENT - NIGHT

Gus is asleep. Suddenly we hear a KNOCKING. He sits up, breathing hard. The KNOCKING comes again. He realizes it's the door. He grabs a sheet, goes to the door. Opens it to find Rebecca there, carrying her laptop.

REBECCA

I'm sorry, I didn't get your message until I finished my rounds. There's something strange in the video I want you to see. Maybe it's nothing.

(realizing)

Are you naked?

GUS

Not entirely. I was sleeping.

REBECCA

You never sleep.

GUS

Look, I said call me, not rush right over. It's very late.

REBECCA

This is really important.

GUS

I can't look at it another time?

REBECCA

What's wrong with you?

Rebecca looks up and sees Francine walking into the room, wearing Gus's shirt. She looks at Francine, then at Gus.

GUS

Don't even think about saying anything.

REBECCA

I wouldn't know where to start.

She goes out. Gus is left with the consequences.

FADE OUT:

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. DINER - ADAMS MORGAN - DAY

Gus and Mitch are having lunch in a hip part of D.C. Mitch is dressed in regular clothes. Gus is only picking at his food.

MITCH

Let me get this straight. She's mad at you for sleeping with a woman you just met, even though she's sleeping with the physics student, which you're mad at her for, even though you're not interested in sleeping with her.

(beat)

The vow of celibacy is looking good right now.

GUS

She won't return my call and she has all my data.

MITCH

What are you after, the girl or the demons?

GUS

I don't know. Both.

MITCH

You wanna know what your problem is?

GUS

No. I want to remain in the dark.

MITCH

You didn't have an affair with Rebecca. I know you fell in love with her but I don't believe for a minute you slept with her. I think you left the Church because you wanted her and then you got scared.

Gus opens his mouth, then:

MITCH (CONT'D)

I'm not finished. And since then you've just been having relationships with women who don't mean anything to you.

(MORE)

MITCH (CONT'D)

Like the one last night. You're drawn to broken people.

GUS

I'm a shrink.

MITCH

You don't have to take your work home with you.

Gus shoulders this. A beat.

GUS

If I let myself feel what I feel for Rebecca...I'm letting go of the Church forever.

MITCH

Gus, this just in. The Church has let go of you. This is your life. It's happening now. Live it.

Mitch thinks about this.

MITCH

Or maybe you're afraid that if you let Rebecca..or anyone..really see you, they'll see your real demon.

GUS

If you do a whole extended demon metaphor, I'm gonna lose it.

MITCH

Are you still seeing the girl? The dead one.

(his silence is the response)

Have you ever told anyone the whole story?

GUS

No.

MITCH

Why not? Afraid she'll stop coming around?

Gus looks at him. It's true.

FLASHBACK

INT. CATHOLIC CHURCH - MASS - DAY

A bunch of TEENAGERS sit together as the priest drones on. Gus is next to a younger version of the now dead girl, LORRAINE. He slips her a note.

GUS

(V.O.)

We were in confirmation class together. I was always showing off for her. It worked.

She opens the note and sees a caricature of the priest which makes her laugh. Gus beams.

GUS (CONT'D)

I was in love with her. But I realized she was different. She seemed so fragile.

He goes to take her hand and she pulls it away. She's painfully shy with him.

INT. SUBURBAN HOME - REC ROOM

The teenagers are talking. Listening to music. Candles are lit. Lorraine is up and pacing, talking at a rapid and intense pace as Gus watches. She looks around the shadowy room. HER POV bounces around the room seeing shadowy figures.

GUS

(V.O.)

She said she heard things. Voices in her head.

She is pulling at her hair, fighting against demons he can't see. Gus watches her, frightened. She turns to him, mouthing "help me." He can only look at her, paralyzed.

INT. DINER - ADAMS MORGAN - PRESENT TIME - DAY

MITCH

What did the voices say?

GUS

She was going to hell. She was doomed. You know the drill. Everyone thought she was schizophrenic.
(intently)
But she told me she was possessed.

MITCH

You didn't believe her.

Gus shakes his head. It's a torturous memory.

MITCH (CONT'D)

What happened to her?

GUS

They took her to a hospital. A psych ward.

FLASHBACK

INT. HOSPITAL ROOM - BATHROOM - NIGHT

A bathtub is filling up with water. Lorraine steps into it in all her clothes. She smiles eerily. She allows herself to sink under water and holds her breath until bubbles come to the top. She is still smiling.

INT. ADAMS MORGAN DINER - DAY

Gus is looking at Mitch across the table.

GUS

Later, after I started my work, and I saw...what I saw...I knew she was telling the truth. I didn't help her. So she died.

MITCH

Now she's haunting you.

GUS

I don't know if it's her.

MITCH

Or a demon.

(shakes his head)

My money's on a hell of a lot of guilt with psychosomatic ideation.

GUS

Hey, I'll be the shrink.

(then)

If I weren't supposed to see these things, why would I? It's a gift.

MITCH

It's a curse. Walk away from the demons, Gus. All of them. Just leave it alone.

Gus considers leaving it alone.

INT. GUS'S OFFICE - DAY

He's listening to the Rolands talk. Or he's listening to Mrs. Roland talk.

MRS. ROLAND

Personally, I think it's Nathan's mother. She always belittled him. And he grew up thinking he couldn't be what he wanted to. Which is why he's underemployed. He should be doing much better. And it's put financial stress on us because I can't work. I have health issues. Migraines. Chronic fatigue. I do the best I can.

MR. ROLAND

Eileen is a saint.

Gus looks up.

GUS

That's the second time you've said that.

MR. ROLAND

She is a saint. What she puts up with. She's in constant pain. And I keep adding to the burden.

GUS

Do you know what an Identified Patient is? It's the person who gets dragged to therapy because he or she is the problem and usually when there's an Identified Patient, there's also a Saint. One person's all bad so someone has to be all good. Only it's a lie. Because the saint is usually the problem.

MR. ROLAND

I don't know what you mean.

Gus throws down the pad he's writing on. He's had enough.

GUS

What do you know about saints, Mr. Roland? Actual saints. Can you name one?

He stares at him.

MR. ROLAND

Nick?

GUS

Let me help you out. The one thing that saints have in common is that all of them, across the board, no exceptions, are dead.

They stare at him.

GUS (CONT'D)

I don't have the time to go through the weeks it would take for you both to see the obvious, which is that you, Mr. Roland have surrendered your power to this one and she exploits it and the only way you can deal with the fact that you want her dead is to sublimate it into your unconscious. She creates the martyr icon and you want to finish the job and make her a saint. The fact is, you want her dead. How do I know? Because I've only known her for a week and I want her dead.

They stare at him. He realizes what he's done.

GUS (CONT'D)

I'm sorry. I'm under a lot of stress.

MRS. ROLAND

Nathan, you want me dead?

MR. ROLAND

(rather cheerfully)

I guess I do.

(to Gus)

This is a breakthrough, isn't it?

Gus stares at them in disbelief.

INT. DR. PITTMAN'S OFFICE - EVENING

Gus sits in the waiting room of Rebecca's office. He's flipping through a magazine. Rebecca walks out, talking to a male RECEPTIONIST.

REBECCA
 John, we need to send a copy of Mr.
 Dougherty's CAT scan...

She notices John the receptionist bobbing his head at Gus.
 She follows his gaze.

JOHN
 (sotto)
 He won't say what he wants.

REBECCA
 That's because he doesn't know.

Gus looks up and meets her gaze. He stares at her. She nods
 her head and he gets up and goes in.

INT. EXAM ROOM - CONTINUOUS

He's talking to her in front of many diagrams and x-rays of
 brains.

REBECCA
 I'm sure she's a very nice person.

GUS
 I hardly know her.

REBECCA
 (tough)
 Is it easier that way?

GUS
Yes.

She has nowhere else to go.

REBECCA
 You can look an inhuman spirit
 square in the eye. But a girl who
 loves you?

GUS
 Believe me, it's no contest.

This almost makes her smile.

GUS (CONT'D)
 I need to know what you were going
 to show me.

Rebecca relents and opens her laptop.

REBECCA

It took me a while to see it.

She starts to play back the footage. It's from the scene in the living room when Stevie is talking. In the BG there is a mirror.

GUS

I don't see anything.

REBECCA

It's in the mirror. I'll blow it up.

She enlarges the image. He looks in the mirror. He sees the unmistakable shape of a woman.

GUS

I saw her. In the bathroom.

REBECCA

Who is it?

GUS

Stevie's mother. She lied to me.

(then)

How long before you finish up here?

REBECCA

A few minutes. I'll meet you outside.

EXT. WASHINGTON D.C. STREET - EVENING

Gus is on his cell phone.

GUS

Mr. Tompkins, it's vitally important that I talk to the Senator. I believe I missed something the other night....I understand he's busy...but it's not fine, that's what I'm telling you...it's going to happen again...Wait, are you threatening me?...Hello?

As Rebecca walks up, carrying her briefcase and computer.

REBECCA

No luck?

GUS

They want to put all this behind them.

REBECCA

What do you want to do?

GUS

Let's go to my place and think.

(off her look)

Okay, my office.

They walk off together.

INT. GUS'S OFFICE - NIGHT

Gus and Rebecca are looking at playback from the sessions in the living room. It's the part where Stevie is confessing.

REBECCA

Did she misdirect you with the suicide story?

GUS

No. She played it up to be the only issue. I couldn't understand why the demons would want her to tell the truth. That's not their game. Unless it's a deflection. She's protecting her relationship with her mother, who's been appearing to her all along and who, by the way, is not her mother.

REBECCA

(glib)

Of course. It's a demon.

GUS

They masquerade. They play on our weaknesses.

REBECCA

What if it is her mother?

GUS

It's not.

REBECCA

What if it is?

GUS

What if is, Rebecca? They're going to hang out and do their nails?

REBECCA

Why are you yelling at me?

GUS

Your naivete...everyone's naivete about the spirit world...you're just going to dabble at will and shut the door when you feel like it? That's not how it works.

REBECCA

I don't even believe in the spirit world. I'm a scientist, remember?

GUS

So what's the thing in the mirror?

REBECCA

I don't know. At least I don't claim to.

GUS

Oh, right, it's research.

REBECCA

It is research.

Their argument is interrupted by SOUNDS coming from the outer office. They freeze and look at each other. Gus motions for Rebecca to stay there as he moves toward the door. He opens it to find....

STEVIE

...square in the frame. It scares him and he jumps back.

STEVIE

I'm sorry, Dr. Beckett.

GUS

It's okay.

STEVIE

You gave my father your card. I thought I should come and see you.

GUS

I'm glad you did. You remember Dr. Pittman.

STEVIE

Yes.

(looks back at him)

I know you talked to Mr. Tompkins.
I thought I should come and tell
you myself that everything is fine
and you should probably just leave
us alone.

There's something very eerie about her demeanor and her
voice. Gus starts backing up, heading toward his desk.

STEVIE (CONT'D)

I just want you to leave us all
alone now.

Gus stares at her, refusing to be swayed.

GUS

Tell me about your mother, Stevie.
I know you're seeing her.

We hear a kind of low-level growling coming from Stevie.

GUS (CONT'D)

I know what it feels like. To want
another chance...say the things you
didn't get to say...and when it
seems real you want to believe
it...no matter how impossible...

(the noises get louder)

You know that's not your mother,
don't you, Stevie? She wouldn't
scare you. She wouldn't torture
you. Tell me you know it's not
her. Stevie...

Turning hard on him, her eyes yellow/red and inhuman. Gus
locates some holy water from inside a drawer.

STEVIE

(a different voice)

Stevie's not here right now.

GUS

Then tell me your name.

"Stevie" starts to LAUGH. Gus throws some holy water on her
and she begins to GROWL, her whole face transfigured but
somehow still her. She falls to the ground. Rebecca heads
toward her but Gus holds her back.

GUS (CONT'D)

Tell me your name.

STEVIE

(mocking)

Tell me your name.

There's a CREAKING NOISE and suddenly there are FACES of a demonic nature actually coming THROUGH THE WALLS...as if on the other side.

REBECCA

Gus, what's happening...

"Stevie" turns to Rebecca...her face and voice transformed into something barely recognizable.

STEVIE (CONT'D)

He thinks you're a whore.

(in Gus's voice)

"That's your demon, isn't it?
Younger men?"

She starts to LAUGH DEMONICALLY. Gus continues the ritual.

GUS

In nomine Dei, impero tibi.

STEVIE

(mocking)

In the name of God I command you.

GUS

In nomine Christo impero tibi. I
bind you Satan and all your evil
spirits and demonic forces and I
command you...

He continues throwing holy water on her and she writhes in pain, GROWLING at him and SCREAMING in Latin. He approaches, her, trying to get closer. She growls at him. Suddenly a LETTER OPENER on his desk flies across the room...stabbing him in the shoulder. Stevie LAUGHS as he staggers back.

REBECCA

Gus...

Rebecca heads toward him but an invisible force FLINGS HER across the room and into the wall.

STEVIE
 Ubi est tuus Deus?
 (laughing)
 Where is your God now?

Gus has pulled the letter opener out. Rebecca makes her way, crawling, over to him. She takes off her jacket and begins packing the wound...in the BG the demons continue to LAUGH...

REBECCA
 This is bad. We have to get you
 out of here...

GUS
 I can't.

REBECCA
 There's a lot of blood. It could
 have hit an artery.

GUS
 (he means it)
 Rebecca, stand back.

Rebecca stands back. He moves toward Stevie with the holy water. In a lot of pain and bleeding profusely.

GUS (CONT'D)
 In the name of God, tell me your
 name, demon! Identify yourself.

STEVIE
 (mocking)
 Identify yourself.

GUS
 In the name of God I command you!
 Identify yourself!

STEVIE
 (a different voice)
 My name is Lorraine and you killed
 me!

The demon begins to laugh and Gus is stopped in his tracks.

STEVIE (CONT'D)
 You killed me...do you want to
 see...?

A FALSE VISION begins to flash before Gus's eyes. He can't fight it. He's drawn in.

FLASHBACK

Of Lorraine's head going under water....Gus standing over her, holding it down...her eyes popping open and she smiles at him....he's under the spell of this false memory...There's a sense if he goes all the way into it, he could die...And he doesn't mind...He hears Rebecca's voice as if from the bottom of a well.

REBECCA

(V.O.)

Gus...Gus, don't listen...don't listen...

And in the flashback he steps back and says to Lorraine, to the whole scenario...

GUS

No, it didn't happen like that.
This is a lie.

BACK TO SCENE

Gus wills himself back to present. He looks at Rebecca, who is next to him, and then he turns and focuses on the demon.

GUS (CONT'D)

Liar from the beginning...murderer
from the beginning...I command you
to leave. In the name of all that
is Holy, I command you to leave
this child of God!

RUMBLING, SHAKING, GROWLS escalate over the exorcism rite:

GUS (CONT'D)

Let your mighty hand cast him out
of your servant so he may no longer
hold captive this person whom it
pleased you to make in your
image...Cast him out...in nomine
Pater, Filius, Spiritus, sanctus!

As the calamity reaches a crescendo, there is a huge ROAR and something seems to FLY from Stevie's body up toward the ceiling where it leaves a CHARRED MARK. Rebecca remains still. Stevie collapses. Gus moves toward her. When he sees she's all right, he collapses beside her. A strange peace descends.

STEVIE

What happened? Dr. Beckett? Where
am I?

GUS
You're safe.

She cries. Gus and Rebecca look at each other and there is nothing to say.

EXT. GUS'S OFFICE - NIGHT

The EMT'S are loading Stevie into the ambulance. Rebecca is talking to them. There are some COPS standing around. She speaks briefly with them. One of them nods toward Gus. He is sitting on a step outside his building. His wound has been dressed and his arm is in a sling. Rebecca bums a cigarette from a cop and walks toward Gus.

GUS
Seriously, Dr. Pittman?

REBECCA
Worry about your demons, I'll worry about mine. You should go to the hospital.

GUS
I'm fine. They stitched me up.

REBECCA
Gus, you lost a lot of blood.

GUS
I had a lot going in.

She almost has a response. But why get into it?

REBECCA
Cops wanna talk to you.

GUS
Yeah. I'll bet.

He takes the cigarette from her, takes a drag, gives it back.

GUS (CONT'D)
What's the reductionist theory for all that? Seizure disorder and mild psychosis with secondary asthma?

REBECCA
I'm going home.

She gives the cigarette back to him and starts away.

GUS
So. Shucks, Lady. Whaddya say?
Can a girl like you ever find love
with an exorcist like me?

REBECCA
Forget about it.

She goes off. He watches her, smoking.

GUS
Says you.

TWO COPS

Approach him.

COP #1
Father Beckett?

GUS
Doctor.

COP #1
Is it Father or Doctor?

Watching Rebecca leave:

GUS
That's the whole dilemma.

PULL BACK

On the scene, peaceful in its ordinary nature.

MUSIC UP: "LOVE IS STRONGER THAN WITCHCRAFT"

FADE OUT.

END OF ACT FIVE