

ANGELA

1

EXT. NEW YORK - DAYTIME

1

Angela, 20s, and Elliot, 30s, coworkers and best friends since childhood, are outside on a busy New York street.

ELLIOT

Why didn't you tell me?

ANGELA

And say what? Hey, Elliot there's a bunch of nude pics of me that some asshole wants to leak online?

ELLIOT

I could have helped.

ANGELA

You weren't around.

ELLIOT

Yah... Kinda had a rough month.

ANGELA

I'm sorry.

ELLIOT

Tell me what happened.

ANGELA

We were being pressured.

ELLIOT

By who?

ANGELA

Some guy. He gave Ollie a CD that infected his laptop. Stole his pictures, his emails, and browser cache. He said to install the disc at AllSafe or he would leak everything online. It was a while ago. I thought he forgot about us.

ELLIOT

You should have come to me.

ANGELA

I told you. You weren't there. You're never there anymore. Something is going on with you, Elliot. You have not been the same the past couple of months and this happened before Shayla.

(CONTINUED)

ELLIOT

You're wrong.

ANGELA

You're lying. You don't talk to me anymore. Just tell me what to do here, because the only solution I can think of is to give up.

(he looks around, not saying anything)

God. Say something!

ELLIOT

You're right. We don't talk anymore.

ANGELA

It's so strange. I really miss us.

ELLIOT

Why is that strange?

ANGELA

Because I never thought I'd have to.

BEAU RANDALL

CASTLE - Ep. 403 - "Head Case" - Studio Draft - 07/28/11 Act 2

CONTINUED:

"CASTLE"

~~BECKETT
Detective Beckett, NYPD. I need to
see Beau Randall.~~

The Receptionist nods, picks up her phone. Castle takes in the
scantily clad women as a VOICE comes over the sound system.

VOICE (O.S.)
Everyone here for "Sorority Pillow
Fight 7," come on back.

CASTLE
Someone needs to get these girls
clothes with actual fabric.

BECKETT
Since when are you so judgmental
about practically naked women?

CASTLE
Since I have a college-age
daughter... There he is. Defiler of
coeds.

BEAU RANDALL, 29, egomaniac, approaches Beckett and Castle.

RANDALL
Detective Beckett? Beau Randall.
What can I do for you?

BECKETT
You can answer questions about
Louis Hamilton.

RANDALL
You think I killed him, don't you?

CASTLE
The thought had crossed our minds.

RANDALL
Well, I didn't. But I know who did.

OFF: Beckett and Castle, not sure what to think....

END ACT TWO

FYI

1/4

ACT THREE

INT. PRECINCT, INTERROGATION - DAY

Castle and Beckett sit opposite Randall.

START

RANDALL

Yeah, I was with Professor Hamilton at the Medusa Diner this morning. But the only crime was how bad the food was.

BECKETT

Witnesses said you fought.

RANDALL

Yeah we fought. I'd sunk millions into his research, and suddenly he wants to give it all away? If there's one thing internet porn has taught me, you don't get rich by giving it away.

BECKETT

Is that why you killed him? So you could secure Ambrosia before he uploaded it for everyone to see?

RANDALL

That's why I walked home and called my lawyer to ask him to issue an injunction.

BECKETT

Doorman says you arrived at 7:10.

RANDALL

That's right.

BECKETT

Louis Hamilton was killed at 6:40. Plenty of time for you to put two in his chest before walking home.

RANDALL

Yeah, but like I said. I didn't kill him.

CASTLE

You said you know who did.

(CONTINUED)

2/4

CONTINUED:

RANDALL

Let me put it this way. Last month NIH rejected him for human testing. His research was at a standstill. I told him the set back was temporary. But he was angry. He said he was too close to a breakthrough and wasn't going to let a bunch of bureaucratic scientists get in his way. A week later, I notice \$100,000 missing from the account I set up for him.-

Beckett and Castle shoot each other a look.

CASTLE

You think he went ahead with the human testing?

RANDALL

(nods)

In secret. In private. And less than a month later, he tells me we're through. He says he's going to make his research public. I think he had that breakthrough. I think the Ambrosia Project worked.

BECKETT

That's a fascinating theory, Mr. Randall, but you still haven't said who you think killed Hamilton.

RANDALL

Do the math, Detective. If Hamilton was doing illegal testing, where were his test subjects coming from? I can tell you this, they aren't clean-cut college kids. They're the kind of folks who don't mind needles, are likely to possess firearms and probably have very poor judgement.

There's a knock at the door. Beckett rises.

BECKETT

Here's my view, which, unlike yours, is backed up by facts. You sunk millions into Hamilton's research, and then, right when you thought he made a big breakthrough, he cut you off. That's motive.

(MORE)

(CONTINUED)

3/4

BECKETT (CONT'D)
You own several high-caliber guns yourself, and Hamilton just happened to be shot with a high-caliber gun. That's means. And you were seen arguing with him ten minutes before he was killed. That's opportunity.

RANDALL
Conjecture, Detective. You have no proof.

Beckett opens the door and takes a note from a precinct COP.

BECKETT
Actually, I do. CSU just found that one of your 44-caliber guns was fired this morning.

~~CASTLE
You know what we call that?
The smoking gun.~~

~~BECKETT
Two rounds are missing from the clip.~~

RANDALL
That has nothing to do with Hamilton.
(then)
There was a flock of pigeons on my roof, squawking. And I was trying to sleep.

Beckett and Castle don't believe him for a second.

CASTLE
Pigeons? That's what you're going with? That you shot up some pigeons?

Randall's demeanor changes. He looks guilty as hell:

RANDALL
Given that the only evidence you have is frozen inside Mr. Hamilton, I'll stick with pigeons for now. In the meantime, I'd like my lawyer.

STOP

4/4

INTERVIEWER

2.

Y2

START →

Okay... LEONARD

INTERVIEWER
How do you see the impact of music on social media?

LEONARD
(rattled)
Music's impact on social media...
Um... Don't you mean social media's impact on music?

INTERVIEWER
Works both ways.

LEONARD
Like sharing a song on Facebook changes their... analytics?

She stares quizzically at Leonard.

LEONARD (CONT'D)
A song gets a lot of shares and... the users -- I mean, Facebook, changes their own format to be more music oriented.

INTERVIEWER
Nnnno. No major philosophical shifts mid-voyage. The initial idea must be strong for it to thrive. If it's weak, it dies.

The Interviewer waits for something else. Leonard comes up with nothing.

INTERVIEWER (CONT'D)
Ever notice how closely acronyms are tied to the pulse of today's youth generation? Take YOLO.

LEONARD
Yolo?

INTERVIEWER
You only live once.

The term doesn't register for Leonard.

INTERVIEWER (CONT'D)
From Drake's "The Motto." Way back in two thousand eleven.

There's no place for Leonard to hide.

INTERVIEWER (CONT'D)
An acronym from a hip hop song hit social media and became my generation's anthem. YOLO signed-off texts and E-mails;
(MORE)

DRIVER X

INTERVIEWER

3.

2/2

INTERVIEWER (CONT'D)
was hashtagged on every tweet. Its proliferation on social media was so voracious the meaning flipped. YOLO suddenly hashtagged stupid people and events. Either way, YOLO's explosion on social media expressed my generation's thirst to experience all before age thirty and waste no time or opportunity.

(then)
That's what I mean.

Leonard sits there, glassy-eyed. A visible drop of sweat hovers right below his receding hairline.

INTERVIEWER (CONT'D)
Your fifty. What is your value?

LEONARD
I fail to see how my age is --

INTERVIEWER
Did you walk through here? You represent something different.

Leonard sees the Interviewer has taken pity on him and is giving him a chance.

LEONARD
Okay. Um. Love, love music. Even as a little kid. I remember discovering Led Zeppelin Four. Never heard anything like it. Gave me new life during a tough time in my childhood. Anyway, I love all kinds of music... always have.

INTERVIEWER
All kinds?

LEONARD
I love rock but I listen to classical, experimental...

INTERVIEWER
So, who's your favorite new band or artist?

← END

Leonard stops cold, quietly agonizing over his answer. He tells the truth.

LEONARD
... I don't really listen to new music.

The Interviewer utters a barely audible gasp.

LEONARD (CONT'D)
I was thinking you might have a special division for... twentieth century rock?

(MORE)

DRIVER X

UNT. PARANORMAL PROJECT - PAUL SIDES

INT. OLD MANSION - LIVING ROOM - DAY

Minutes later. A reluctant Paul and his wife Ashley talk to Clark while Oliver is seen walking from room to room with an EDI METER.

START →

PAUL

We closed on the house six weeks ago, moved in soon after.

ASHLEY

We're from Virginia. Paul took a new job in New Orleans.

PAUL

Ashley wanted a project.

Paul watches Oliver move about with a WAND and METER.

CLARK

How can I help you?

PAUL

(referring to Oliver)
What is he doing?

CLARK

He's evaluating radio frequency and thermal levels. You said this house is haunted?

PAUL

We don't know that.

ASHLEY

Paul has a problem saying it out loud.

PAUL

I think there's a logical explanation for what we've been experiencing, Ashley.

CLARK

And what have you been experiencing?

Ashley looks to her husband for approval.

PAUL

Go for it. They're here now. This is what you wanted--

Ashley tells her story...

ASHLEY

It started just like in the movies. Little noises. Rattling in the walls. We joked about it being haunted. At first, I thought it was old house stuff. Plumbing, creaky boards. Then, the water faucets started coming on by themselves. Doors that were open are now closed. I pass a window and I see a reflection of someone behind me.

Ashley looks to Paul, sees his skeptical face.

ASHLEY (CONT'D)

And Paul knows this is true even though he's pretending it's not.

PAUL

I don't know what's true.

Clearly, this has created much tension in their relationship.

ASHLEY

The house was built by Julian Rousseau in 1889. He was a wealthy businessman from France. He moved here, met a woman, married, had a child. They divorced and it destroyed him.

PAUL

We don't know that. All we know is he died in the house--

ASHLEY

He killed himself and the rumor is he's the one who's haunting it.

PAUL

Or that's what the realtor told us after a bottle of wine--

CLARK

Rousseau could be angry you're in the house. He may hate the idea of a renovation. You'll need a full evaluation.

PAUL

What's that?

INT. PARANORMAL PROJECT - PAUL SIDES

CLARK

It's how we determine exactly what paranormal entities are present in the house.

PAUL

And how much does it cost?

CLARK

The fee is ten thousand dollars.

Paul's eyes widen at this. He pulls Clark to the side.

PAUL

Look, I'll pay your fee but it's important we keep this quiet. I'm establishing myself here, a new job, if word of this got out...If you could just burn some incense and do a little chant and prove to my wife there's no ghost -- okay?

CLARK

Understood.

Off Paul, feeling swindled.

STOP

INT. OLD MANSION - LIBRARY - MORNING

Clark is in the library with Paul and Ashley. He replays the VIDEO of Sarah at the top of the stairs. The vase crashing against the wall. Sarah falling down the stairs.

CLARK

There's definitely a paranormal presence.

Paul appears skeptical.

PAUL

What do you suggest now?

CLARK

A full cleansing. The process involves communicating with the spirit. We can often negotiate safe terms, urge them to move on--

PAUL

This is ridiculous.

PROJECT: UNTITLED PARANORMAL PROJECT

Outerbanks Entertainment/ CW Pilot

SAG-AFTRA

EP, Writer: Kevin Williamson,

Director/Producer: David Nutter

Producer: Lauren Wagner

Casting Director: Olubajo Sonubi

Interview Dates:

Callback Dates:

Shoot/Start Date: Pilot Shoot Window March 14th-30th

Pay Rate: Scale + 10%

Location: Atlanta, GA, Conyers, GA

ROLE: [PAUL PEARCE]30s, SUBMIT ALL ETHNICITIES. Recently moved to Louisiana to start a new job as an executive director of a PR firm. While his wife is convinced that their new house is haunted, Paul is more of a skeptic. Their difference in opinion creates tension in their marriage, especially when Paul is forced to pay a paranormal investigator to rid them of their problem. GUEST STAR. (7 SCENES, 28 LINES)

STORY LINE: A young woman seeks help from a parapsychologist when she begins to experience paranormal phenomena...

Casting - SUSAN scene 1

INT. IAN'S APARTMENT - NIGHT

Ian is cooking dinner, alone.

The sound of the front door opening.

Ian doesn't flinch. He's expecting somebody.

It's a woman, SUSAN (early 30's, smart, confident, professional).

Susan seems very familiar in Ian's apartment. She walks in, immediately moving towards his kitchen to drop a grocery bag on the counter.

She starts taking out vegetables from the grocery bag. She begins preparing them for their meal.

START

SC 1

SUSAN

I was stuck in traffic, sorry, babe.

Susan kisses Ian on the cheek. She continues to lament about her day:

SUSAN (CONT'D)

This guy is **killing** me. He's not happy with his job, he's not happy with the location-- the motherfucker doesn't know that we're actually trying to help him.

Susan is really charming.

Ian smiles, but doesn't respond.

SUSAN (CONT'D)

Come on. The dude murdered six people, and I'm protecting him to get to a dude that murdered, like... 75 people.

Ian smiles. He's so sarcastic.

IAN

Is that an exact number?

Susan affectionately swats Ian's head away.

SUSAN

Our job is fucked up... Sorry. We're not suppose to talk about work.

Casting - SUSAN scene 1

She goes back to chopping the vegetables on the counter.

IAN

- No sorries.

SUSAN

< What are you cooking? It smells good.

IAN

- It's a mix-- just tomato, garlic, lemon, parmesan, pasta. You know-- whatever I have.

Susan smiles.

SUSAN

< Why are we always eating like we're so poor?

IAN

- That's what I am.

SUSAN

< No, you're not.

This is sweet.

Ian smiles and kisses her.

SUSAN (CONT'D)

< Tell me about your day.

IAN

- It's confidential.

It's a joke for Ian, but Susan is clearly annoyed.

SUSAN

< If we can't talk about it with each other, then who do we talk about it with?

This is clearly a point of contention for them both.

END
SC 1

END

Casting - SUSAN scene 2

START

SC 2

INT. IAN'S APARTMENT - LIVING ROOM

Ian and Susan are sitting on the couch. Susan is looking at her iPad.

SUSAN

Look at this one. It's three bedrooms, three baths and all new appliances...

Ian nods, takes a sip of scotch and continues to read the newspaper without looking up.

IAN

• That sounds fine to me.

SUSAN

It's right next to downtown, so you'd be close to work.

IAN

• What's wrong with the place we have now?

SUSAN

It's your place. We wanted a place together... that's ours.

IAN

• This can be ours.

Susan continues to describe the new apartment she wants.

SUSAN

But it has its own washer and dryer...

Ian is very hesitant.

IAN

• Okay. We'll get a place that's "ours"-- I just need some time.

Susan is frustrated.

SUSAN

You always say that.

EMO
SC 2**END**