

The **DEAD** Won't Shut Up!

[a.k.a. *Mourning Routine*]

Comedy/Horror
TV Series

Created by

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Show Dossier

NYC 1938: Sick of dealing with constant sexism, a female cop quits the NYPD and becomes a private eye, only to discover her untapped gift; she ends up specializing in paranormal investigations with the unsolicited assistance of a dead 1920s Italian-American bootlegger. No séances, magic, or proton guns; just astute investigative work.

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Premise

What if the only way to get rid of some ghost is to investigate what its specific unfinished business is and come up with the one and only solution? That's become Nick's specialty. Well, it's actually a serendipitous, makeshift compromise.

1938 New York City. 33-year-old Nicolette "Nick" Sharpstein has always dreamed of a career as an NYPD homicide detective. She is a brilliant, high-achieving woman but her promotion in the NYPD is thwarted by her sexist superior, Capt. Derrick Holloway who restricts her to clerical activities. Exasperated, she resigns and obtains a Private Detective's license. Gender inequality makes any progress slow in the private sector too, at least until Nick realizes she has the gift of seeing ghosts. With the help of Calogero "Cal" Benedetto (the ghost of a 1920s Italian-American bootlegger who haunts her apartment) and her father Dr. Samuel Sharpstein (a Religious Studies scholar at Columbia University) as well as the friendship of Chuck "The Baron" Horton (an African-American jazz trumpeter in Harlem, and her potential love interest), Nick opens the first agency in town specializing in paranormal investigations. Clients specifically seek her out to unearth the reason why a particular spirit has not yet crossed over into the afterlife, and to devise a solution to their problem. Business begins to take off; nevertheless, Nick is confronted with repeated attempts by the resentful Capt. Holloway to discredit her. Her gift also comes at a collateral price which causes problems: whenever Nick loses control of herself – as when making love – she is susceptible to being possessed by a demon or some otherworldly being.

Character Backstory:
Nicolette “Nick” Sharpstein

A New Yorker, born in 1905, German-American Nicolette Sharpstein is thirty-three when our story begins. She is the only daughter of Dr. Samuel Sharpstein, a German-born progressive Religious Studies scholar at Columbia University, and Judith Sklar, a painter and illustrator as well as a jazz enthusiast who passed this last passion on to her daughter. Nicolette profoundly dislikes her given name – she routinely blames her father for it – preferring to go by “Nick”.

When Nick was twenty-five, Judith died of cancer, in turn causing the father and daughter to bond even more closely. Already a rationalist – unlike her religious father, a devout reformed Jew – her mother’s loss caused Nick to become even more skeptical about all things religious, souls, and the afterlife – even resentful of God, if indeed there is a God. Her resolve is to achieve as much as possible in the only life one has, the one on earth.

A Kat Dennings type, Nick was raised as a strong woman by parents who both believed in gender equality and in women’s rights. She dresses like Katharine Hepburn, one of her heroines. This progressive upbringing – paired with Nick’s brilliant mind, determined character, and uncompromising ambition – has produced an outstanding woman who is often at odds with the strongly patriarchal society of her era. She has never had many friends – male or female – due to her anti-conformist and outspoken character. She has had even fewer romantic relationships: men consistently find her strength intimidating and a challenge to their supremacy. While most “homemaker” women stereotypically play the piano or the harp, Nick plays the drums, being a big fan of Gene Krupa and Sonny Greer. She also enjoys solving jigsaws, brain teasers and riddles. She lives alone, with a big standoffish cat of unspecified age and not entirely domesticated: Sir Merrivale. She found him on the street and named him after the similarly moody and overweight detective of Carter Dickson’s mystery novels, some of Nick’s favorite books.

A high achieving individual, Nick desperately wants a career. To her parents’ dismay, her dream career is with the police. She wants to become an NYPD homicide detective, a woman in law enforcement, emulating her role models Marie Owens, Alice Stebbins Wells and Lola Baldwin – the first American woman to be appointed Detective. Despite tactful attempts by her parents to dissuade

her from undertaking such a dangerous and difficult career path, Nick graduates from NYU's Law School and successfully completes her training at the Police Academy.

After serving as a cadet, Nick ends up restricted to archival tasks and other menial duties that are considered fit for a woman. Despite her manifestly excellent resume, all her applications for a promotion hit the "glass ceiling" and she remains confined to secretarial duties. Her major antagonist is Captain Derrick Holloway who has had a burning antipathy for Nick ever since her training days, partly because he can't conceive of a woman as a cop and partly because Nick, undaunted, has consistently provided pithy retorts to his repeatedly disparaging remarks.

As she doesn't want to be a secretary but a detective, Nick carries out Plan B: applying for a Private Detective's license while hoping for attitudes to change at the NYPD. With the help of her still unconvinced yet supportive father, she opens her own office in Harlem, just down the street from the jazz clubs she loves. At the Club Hot-Cha, she befriends Chuck "The Baron" Horton, the resident trumpet player. Sometimes when the club is closed, the two engage in jam sessions. A beautiful friendship develops, but Chuck is initially reluctant to move the relationship towards more romance. He doesn't want his friend Nick to be burdened with the social stigma of the time which would inevitably surround a white woman dating a black man, thus further complicating her already complicated life. Subsequently, when Chuck grows more and more attached to her, it is Nick who constantly resists him, for complex reasons that will later become clear.

Nick's new business is not taking off due to the same sexist prejudices experienced within the force. But one day, an old lady hires her for a mysterious case, one in which Nick comes into close contact with a ghost. The experience "unseals" dormant powers hidden within her and Nick realizes she has a gift: she can see ghosts and interact with the supernatural dimension. Being a positivist, she is initially in total shock and has a very hard time digesting the revelation. Eventually she does come to terms with her new talents.

Nick re-brands her business into a *paranormal* investigation agency with the help of the ghost of a 1920s bootlegger, Cal, who haunts her apartment, as well as the religious/theological advice of her father, the only other person who knows everything about Nick's newly discerned circumstances. To the outside world – her clients and few friends, including Chuck – she passes herself off as a psychic rather than revealing the full extent of her gift. Now her task as a detective is not to find out who killed the person that has become a ghost or the details of some accident; in most cases, the

police have already done that. Nick's expertise lies in figuring out what it is that keeps a ghost stuck between this world and the next, the missing piece of the ghost's existential puzzle, then fixing that and in so doing, allowing the deceased in question to cross over.

Nick's gift proves to be a positive impulse for her career: she can finally earn a living as a detective. And the demand for her uncommon services is ever-increasing. But she considers this particular line of business to be temporary and is unhappy with it and grouchy most of the time, still yearning to become a legitimate homicide detective at some point. Her gift also has a serious drawback: having unsealed her supernatural communication channels, in moments of weakness, when her self-control is compromised, she acts as a portal, running the risk of becoming possessed by supernatural entities, including demons. This proves particularly problematic during sexual encounters. After nearly strangling her ex-boyfriend during a passionate kiss because a demon has taken possession of her, Nick realizes that her new state prevents her from having intimate relationships without potentially killing people, a source of intense anguish as she becomes more and more sentimentally attracted to Chuck. She is determined to avoid putting him in danger with her "condition." Any state of weakness is liable to release unwanted entities so she can't get too tired, or seriously ill, or get drunk – and she appreciates the comfort of a good drink. When not on a case, she is constantly researching ways to solve this taxing problem of possession.

Another nagging menace to her successful new business is Captain Holloway who is determined to seek ways to hinder Nick's assignments and to expose her as a charlatan. But Nick's clients are always extremely satisfied and she manages to keep her business afloat despite Holloway's interference.

Character Backstory:
Calogero “Cal” Benedetto

Calogero “Cal” Benedetto died at the age of sixty-two in 1931. The son of Italian immigrants from Ragusa, Sicily, he moved to the U.S. with his parents at the age of six. Eschewing the hard life of his folks – his mother had a vegetable stand at the neighborhood market and his father was a longshoreman at the docks – he soon joined the lower ranks of organized crime. He’s a person willing to take the easy route but not really a bad guy. Cal never got involved in murders or other violent crimes, preferring to focus on petty cons, thefts, and smuggling.

With the Prohibition Era kicking in in 1920, Cal found his perfect niche: he became one of the most successful manufacturers and dealers of bootleg alcohol. His business boomed; his merchandise was in high demand, renowned as “the best booze in town.” Cal was particularly astute and skillful in striking deals with the local mob to reciprocal advantage, and he became rich enough to buy property around New York City with a special interest in Harlem, whose value – he thought – would soon skyrocket. But the Great Depression put an end to the Roaring Twenties and the impoverished market became increasingly competitive and ruthless. Astute but not ruthless, Cal struggled to keep up with his fierce competition. Seen as a slow and weak player in the new game – hence, a liability – he got stabbed to death by two hitmen from the Chicago mafia one cold night in December 1931.

Due to his disreputable life and violent death, Cal remained trapped as a ghost in one of the buildings he owned, bound to stay there until he made up for his sins by doing some good for some of his (former) fellow humans. A Catholic, he concluded that he must be in Purgatory, forced to stay there until he has paid his dues. But Cal has no idea what his “mission of redemption” should be: no human being seems to be able to notice his presence, only the occasional dog or cat does! Until, that is, an apartment in the Harlem building he haunts is rented by Nicolette “Nick” Sharpstein, a young woman and a gorgeous one at that: Cal may be a ghost but he’s still a heterosexual Italian. And one day she finally sees him! He then realizes that she must be the one he is meant to help.

Cal has a shabby look; he always wears the same, slightly out-of-fashion pinstripe suit, the one in which he died. He is very sensitive concerning Italian stereotypes, yet he sports a clear Italian accent, frequently interjects Italian words (mostly curses), and when he speaks, he gesticulates

vehemently – completely living up to the stereotype. His appearance is not ghostly at all: to Nick, he looks like an ordinary person, neither transparent nor floating. But when someone tries to touch him, her/his hand traverses Cal's body and they experience a sudden, freezing cold.

Generally, ghosts can only be seen by people with a special gift. However, when ghosts exert a focused effort, they can be seen by everyone. Such focused effort to reveal themselves is extremely energy consuming and, if sustained for too long or repeated too often, can make the ghost vanish completely to the eyes of everyone – even the gifted – until their ectoplasmic energy level has been fully restored. Such focused efforts are also required if ghosts wish to move inanimate objects or physically interact with their surroundings. Cal is simply too lazy to waste his energy on such antics.

Despite his mission to support and advise Nick in her paranormal investigations, Cal is not well-versed in the operations of the ghost world or the supernatural dimension. He has acquired a cursory understanding of the afterlife through his own experience and observations and has come to the conclusion that ghosts are people who died abruptly, leaving behind unfinished business. It is this that keeps them trapped between the land of the living and the land of the dead. Cal is supposed to help Nick identify the specific unfinished business of each ghost they encounter. Once the problem that keeps the ghost lingering on earth is detected, a solution can be devised to allow it to finally cross over.

Unfortunately, ghosts have an imprecise perception of the timeline of events: like amnesiacs, they have a confused and incomplete recollection of the past and a distorted perception of the present – two hours might be perceived by them as two minutes. They also have glimpses into the future but cannot see the whole cause/effect chain or predict with precision when what will occur. Cal's visions from the future are usually useless to Nick, when not completely distracting. The visions arise randomly and are most often unsolicited. A movie buff and a technology enthusiast, Cal typically annoys her with pointless revelations about future films and inventions. Only rarely is he able to contribute any valuable insight into the case at hand – to Nick's utter frustration.

His flaws and quirks aside, Cal proves himself to be a good friend and ally – despite the constant culture clashes which often result from not only being consigned to work together but also to share the same apartment.

Character Backstory:

Dr. Samuel Sharpstein

German-born Dr. Samuel Sharpstein, sixty-something, is Associate Professor of Religious Studies at Columbia University. He is also a devout member of the Reformed Jewish community. He has studied religion, principally Judaism, all his life. He moved to the U.S. in his twenties as a student and has since become a pioneer in the Religious Studies field – Comparative Theology would only become widely accepted in the 1980s – so like most pioneers, he is considerably ahead of his time. His views and syncretism are considered too unorthodox, alienating him from the majority of the academic community and preventing his being granted a full professorship. Another of his specialties is what he calls “Comparative Eschatology”, the study of the type of afterlife as envisioned by each religion. His ancestry is noticeable in the tiny residue of an accent in his spoken English.

Married for thirty years to Judith Sklar, a painter and illustrator, his only daughter is Nicolette who insists everyone call her “Nick”. But Samuel finds her birth name “Nicolette” charming and uses it consistently. “Nick” inherited her mother’s strong character and love for jazz, her father’s sharp mind and unconventional attitude but not his faith or interest in religion(s). Both parents, though very worried, supported Nick’s pursuit of a career as a police detective. After Judith died of cancer in 1930, the bond between father and daughter grew even stronger.

He is the only (living) person whom Nick has fully informed of her new supernatural gift and her job as a detective of the paranormal. A scholar of the metaphysical realm, Dr. Sharpstein accepts the news with little to no surprise. He actually prefers that Nick end up dealing with ghosts rather than criminals. He is also aware of Cal, Nick’s ghost of a “business partner”, yet he is unable to see him as Samuel is not endowed with Nick’s gift. Whenever Nick needs any information, advice, or assistance with supernatural matters, her father is always happy, even excited to help and to provide his daughter with the benefits of his vast knowledge.

Character Backstory:

Chuck “The Baron” Horton

Born in 1901 in New Orleans, Louisiana, the cradle of jazz, Charles “Chuck” Horton is a jazz trumpet player with French/Creole ancestry. He aspires to rise to the artistic heights and commercial popularity of his idols, Louis Armstrong and Roy Eldridge. Despite his dedication, his career is in the doldrums, not in the least due to the Great Depression which has had a huge impact on the music scene in Harlem, with many clubs, including the famous Cotton Club, having gone out of business. He makes ends meet by playing as a regular at the Club Hot-Cha in Harlem as well as in other private gigs around the city.

He befriends Nicolette “Nick” Sharpstein at the club: she is a frequent customer, a jazz enthusiast and an amateur but very committed drummer. They often engage in exhilarating after hours jam sessions there when she is not on a case. Chuck is aware of Nick’s special investigations, but she has not revealed to him the full extent of her gift to communicate with the ghost world – and, above all, that Cal, her ghostly side kick, is almost always at her side. To Chuck, Nick passes herself off as a psychic.

Their friendship is solid and growing, but neither of the two seem willing to make the move to transform it into something more. Initially, it is Chuck who is reticent due to the implications for Nick of the social stigma surrounding such a relationship: the story of Nancy Cunard, daughter of the heir of the noted shipping family, disowned and disinherited for her relationship with the black jazzman Henry Crowder, had made headlines only a few years earlier. Chuck knows that Nick is already perceived as a rather unconventional woman and he doesn’t want to add further complications to her life. Later, it is Nick who, though clearly cherishing Chuck’s company, avoids any situations that might lead to more intimacy – she wants to protect Chuck from the serious drawback to her supernatural gift: when she is aroused and loses control, she is likely to be possessed by demons and other dangerous otherworldly entities. The two therefore maintain a platonic relationship, yet one with an underlying sentimental and sexual attraction which is constantly and painfully repressed.

Character Backstory:
Captain Derrick Holloway

Born in 1890, Captain Derrick Holloway is Head of Homicide at the NYPD. He is the quintessential “tough cop.” He rose rapidly through the ranks in the 1920s, relentlessly fighting mobsters, smugglers, pimps and bootleggers. Soon promoted to Homicide, he has compiled an impressive track record of solved cases which led to his promotion to Captain. An upright and dedicated civil servant, he takes his job very seriously and has never succumbed to bribery, not even in the extreme conditions of the Prohibition Era. He is a very private person; he is married but his wife is never seen around him, and very little is known about the civilian’s side of his life. As Head of Homicide, he attempts to run a tight ship yet he often has to deal with human resources that have far less dedication and skills than his own.

Capt. Holloway first met Nicolette “Nick” Sharpstein when she enrolled in the NYPD training program. He was one of her instructors and though Nick was committed and talented and the best of her cohorts, from his sexist outlook, he couldn’t conceive of a woman ever being a policeman. Although the regulations allowed females to join the ranks, he always considered this policy to be a serious threat to the force – and, perhaps unconsciously, to his own masculinity. He is a person who is openly convinced that a woman’s place is in the home, surrounded by kids, a view common for the era. In line with his prejudices, Holloway has tried in every possible way to impede Nick’s progress and inspire her to quit. He derided her efforts as a trainee and regularly found ways to humiliate her afterwards. Yet Nick, undaunted, completed her training with flying colors and consistently and defiantly responded to the Captain’s taunts. Consequently, the Captain Holloway developed an unfaltering dislike of Nick.

When Nick finally joined the NYPD Homicide Squad, Capt. Holloway assigned her to the archives, restricting her to clerical and other more menial, “feminine” tasks. His efforts to discourage her eventually paid off and Nick resigned. When he heard about her new business as a private detective, his reaction was sarcastic bemusement: “Why choose a woman when there are plenty of good male P.I.s around?” But when Nick’s decision to specialize in paranormal investigations sees the demand for her services skyrocket, the Captain resolves to take immediate action...

Season-One Springboards

Pilot Episode: THE AUNT-FIXATION CASE

After quitting the sexist NYPD, Nick is hired by the seemingly senile Miss Rutherford for her first major case as a private eye and, unexpectedly, she has to deal with enigmatic protestations from a nagging old lady's spirit. This contact with a ghost unseals a gift as yet untapped: Nick can see them! But the gift has the serious side effect of exposing Nick to random demonic possessions whenever she is weak, doped, drunk, sexually aroused or not in a clear state of mind and self-control. She also makes acquaintance with Chuck, a handsome jazz musician in a local club. And then there's Cal, the ghost of a 1920s Italian American bootlegger who haunts her apartment and ends up becoming her side kick. Nick launches a new line of business specializing in paranormal investigations, with her supportive father, Dr. Samuel Sharpstein, a Religious Studies professor, as a consultant. Her former boss, NYPD Capt. Holloway, who believes paranormal investigations are just a con, is determined to expose Nick as a fraud.

Episode 2: THE SCHOLARLY-SPECTER CASE

When Dr. Sharpstein invites her to a university symposium on the afterlife, Nick learns about a section of the university library where nobody ever sets foot because of the bloodcurdling phenomena occurring there. At the request of the Student Union she takes on their case, encountering hostility from skeptical faculty members. Nick cracks the case: the solution is a long-overdue book which, once retrieved and finally returned to the library, lets the distraught ghost of the former librarian cross over to the afterlife. Capt. Holloway is informed of Nick's working on this case at the university and presses charges against her for running fraudulent activities. Nick's license is temporarily suspended while an official investigation about the alleged misconduct is pursued. Meanwhile, Chuck keeps being friendly to Nick, but he is weirdly embarrassed every time she tries to get closer to him.

Episode 3: THE CAL-TREASURE CASE

While waiting for the hearing at the NYC Board and in the hopes of having her P.I. license restored, Nick employs her idle time to reconstruct what Cal's unfinished business on earth might be. While brainstorming about his past, Nick learns some of the heartbreaking details of his dispossessed childhood, and Cal suddenly remembers he hid a substantial sum of money in an apartment he used to own. He becomes fixated on retrieving it because that might be his own unfinished business.

Unfortunately, the apartment has since been rented by others and turned into a “private club”, in other words, a whore house. Nick enlists Chuck’s help to go undercover as a musician’s duo looking for extra gigs. The money is eventually retrieved but nothing changes for Cal; he decides to donate the money to the primary school in his childhood neighborhood. Meanwhile, Dr. Sharpstein has done some serious thinking about Cal, arriving at the conclusion that he is not so much a lingering ghost as a soul caught in Purgatory. His fate is to stand by Nick and help her, and the two seem to be connected by some still unfathomable higher design. The hearing is finally held and the testimony of some former clients – including Miss Rutherford – and her excellent background and immaculate track-record clears her from all accusations; Nick’s license is restored. The Captain admits that Nick might have won this battle, but he vows that the war is still on.

Episode 4: THE WEIRD-ENTITY CASE

During a steaming hot summer (with Nick using Cal’s ghostly chill as a form of air-conditioning, to his constant annoyance: “Hey! I ain’t no home-appliance!”) Nick is hired by a lonely accountant: apparently, some ghost is haunting his home. Nick and Cal indeed notices odd phenomena, not ghostly-odd but unghostly-odd, events that contradict their experience and knowledge of the ghost world. Nick eventually realizes that there’s no ghost at all; it’s just a ruse to lure her into his house as he is crazily and disturbingly infatuated with her. Cal saves Nick from the potential assault. In the aftermath, telling Chuck about her recent misadventure, Nick vents her frustration with men; she also complains about his erratic behavior. Chuck finally opens up about his feelings for her and the reasons he has been reluctant to pursue a relationship: because of the social stigma in their racist society, a relationship between a black man and a white woman would add even more troubles to Nick’s already troubled life, and Chuck doesn’t want that. Nick says she has never cared about what people think: she wants to be with Chuck. But another impediment of a different nature soon pops up: on her first kiss with Chuck, about to get possessed again, Nick is forced to flee, leaving the oblivious Chuck puzzled and frustrated.

Episode 5: THE MEDIUM-AIDE CASE

Embarrassed from having to flee during the much awaited kiss with Chuck to avoid the side-effect demonic possession, Nick explains her sexually related predicament to her father, asking for help to be ridden of the pressing possibility of possessions. A former associate of Cal’s from the mob shows up looking for Nick’s help: he claims he’s being framed for a murder he didn’t commit. The acquitting evidence of his alibi was in the possession of his lawyer, who has unfortunately been killed. Nick is asked to contact the ghost of the lawyer and locate the evidence. Nick is initially

reluctant, but at Cal's insistence that the guy is a decent person who never killed anybody ("merely a smuggler"), she finally accepts. Unfortunately, she can see and find ghosts but she cannot communicate with them (ghosts are isolated entities and do not even communicate with each other). Nick must resort to a medium to actually get a dialogue going. Dr. Sharpstein recommends his sister, Sarah, an eccentric clairvoyant who's never really gotten along with Nick. Meanwhile, the mob tries to stop Nick's investigation and has her kidnapped to put her to "sleep with the fishes". A bout of demonic possession saves the day. The experience prompts Nick to attempt turning this side-effect of her gift into something she can control, a self-defense weapon.

Episode 6: THE POSSESSED-KID CASE

A catholic priest and exorcist, Father Flanagan, one of Dr. Sharpstein's closest friends, mentions a strange case of demonic possession that seems to affect a young child. She acts erratically and utters outrageous words she could not have yet learned. Dr. Sharpstein involves Nick as a consultant, however Father Flanagan first has to convince his bishop to agree to this; his superior is vehemently misogynist and anti-Semitic and, obviously, the permission is denied. The four involved (including Cal) investigate the case anyway, hush-hush. It turns out that the kid is not properly possessed but is fed the swears and prompted to act wildly by a prankster's ghost who only the young girl can see. Nick gets rid of it and the family's peace is restored. While this all develops, a member of the Radical Evangelicals has caught wind of Nick's esoteric dealings and reports the modern day "witch" to the sect's pastor. Meanwhile, Nick has found a barbiturate that can trigger her demonic possessions. She practices with Cal to turn them on and off at command.

Episode 7: THE PHANTOM-BEATINGS CASE

The "Floral Park Maniac" has made headlines in local newspapers for three years now: people have been found bruised and beaten unconscious in the premises of a park (no personal belongings stolen), and the police have never managed to capture the culprit. Chuck happens to be the latest victim and ends up in the hospital, so Nick takes the case. She finds out that the attacks are made by a ghost, hidden in an old cemetery nearby. She passes on her findings to Capt. Holloway who immediately dismisses it as a publicity stunt. Nick eventually discovers that the late Buddy "Ironfist" Olson, a nineteenth-century prizefighter, is the ghost pulling the punches; exactly three years earlier, some refitting of the local sewer caused leaks in his mausoleum, and the ghost seeks random retaliation for this ignominious soiling. Capt. Holloway keeps an eye on Nick while she investigates and witnesses her handling of some eerie phenomena, to his disconcert. Meanwhile, Nick and Dr. Sharpstein attend a cousin's wedding, and Nick brings Chuck as her plus one, defying

mixed-couple prejudices. She also drinks too much during the festivities and sets to make out with Chuck, risking triggering the (now) usual demonic possession. Cal and Dr. Sharpstein manage to contain that, hiding what is happening from Chuck, who ends up more and more puzzled by Nick's erratic behavior, that is until Dr. Sharpstein lies to him about her episodes of "epilepsy".

Episode 8: THE CHRISTMAS-CAROL-LIKE CASE

Nick is hired by a desperate millionaire who keeps receiving a visit from a ghost each Christmas; the ghost threateningly rambles on about repenting and making amends. The man has no idea what he should repent for exactly, or how he should make amends. The uncommunicative ghost is of no help, only an annual nuisance – "like Christmas to most people". Nick's nuisance is to balance Cal's request to accompany him to his cherished Christmas High Mass with Hanukkah festivities and her seasonal visit to the Temple, out of respect to her father, where both are constantly confronted with the disapproving glances of the more orthodox faithful. To add further annoyance to the busy holidays, Nick is kidnapped by the Radical Evangelicals: they plan to hold an inquisition-like trial during Christmas Eve to make Nick confess her witchcraft and then kill her, as the Bible literally dictates. Nick finally has the chance to try out her self-defense demonic-possession-triggering pill, to blood-shedding effect for the Evangelicals. Nick is mad at Cal, who wasn't around when she was kidnapped and nearly killed: he was loitering around Italian houses instead, watching families celebrate Christmas and immersing himself in personal nostalgia.

Episode 9: THE FORCED-PARTNERSHIP CASE

When the brother of the Mayor's wife is found drowned in the Hudson, she insists that it was not a suicide because she can feel her brother's revenge-seeking presence in their house. Capt. Holloway is assigned the case, to look into the potential homicide. He does have to accept the pressing demands of the Mayor's wife to work together with Nick, whom she strongly supports. The Captain is forced to swallow his pride but is determined to seize the unwelcome development to finally disprove Nick's pretense of paranormal talent. A rivalry ensues: who manages to crack the case first. It is the Captain who has to eventually admit that Nick is not only a talented detective, but she's indeed gifted with uncanny and inexplicable intuitive skills. Meanwhile, Nick is still mad at Cal for his absence during her abduction by the Radical Evangelicals and doesn't want him anywhere near this important new case. Cal is then left – "like a dog!" – at Dr. Sharpstein's home, and the two seize the opportunity to find ways to communicate and get to know one another better. Dr. Sharpstein eventually discovers that Cal knows Morse Code and with the help of an engineer

professor, he comes up with a ghost-friendly communication gadget that is operated by variations in temperature.

Episode 10: THE CALEDONIAN-MISHAP CASE

A Scottish colleague of Dr. Sharpstein's hires Nick to assist his affluent (but stereotypically stingy) castle-owning brother with an obnoxious ghost problem. The brother lives in Edinburgh, and so Nick is set to go on a mission abroad. Cal is at her side, wildly excited to finally take a vacation from NYC after all those years. Nick and Cal have never seen so many ghosts as there are on the Scottish soil. Cal gets distracted by a gorgeous red-head (ghost) lady; he gets infatuated like a teenager but frustrated and saddened by not being able to communicate with her (as ghosts cannot communicate with each other). Love-sick Cal distracts Nick too, and she ends up getting rid of the wrong ghost, one that was actually a lucrative tourist attraction for the castle. The castle-owner is furious. She now has to try and restore this particular ghostly presence while also getting rid of the other, annoying ghost. While there and at her father's advice, Nick pays a visit to a famous Edinburgh scholar, Professor Sir Roderick A. Podgorny, a psychiatrist and a demonologist, apparently the best person to solve her demonic-possession predicament. Her session with him turns out to be utterly disappointing, as the old scholar is convinced that Nick is simply hysterical, "as most women are". Nick has to swallow one of her possession-triggering pills to prove that he is wrong...

Episode 11: THE SINGING-HANGED-MAN CASE

Called urgently to handle a viciously violent ghost in Yonkers, Nick discovers that it is the product of an unrequited love that subsequently led to a tragic suicide. As well, the past love interest has since become Capt. Holloway's wife! When the unusually perceptive and wildly vengeful ghost finds this out, he makes an attempt on both the husband and wife's lives. Nick explains the matter to a shaken yet still skeptical Captain, and finally urges him to come and see the portentous specter for himself. A dire confrontation ensues at the haunted house, to which Nick and the Captain are both about to succumb. Cal realizes that this is a rare case of a possessed ghost – a soul so evil it even welcomes demons to inhabit it – and rushes to Dr. Sharpstein's in search of support. Cal, Dr. Sharpstein and the exorcist Father Flanagan join Nick and the Captain for a final showdown. The Captain is shocked to have finally witnessed that everything said about Nick is true. He has also realized the degree of her toughness, culminating in an offer for her to return to the NYPD. Nick is faced with a dilemma: being a Homicide Detective is still her biggest dream, but she has grown accustomed to her new line of business and doesn't want to desert Cal in his mission to find

redemption. Also, Chuck has popped the question, and that's another hard decision for Nick to take, even more so considering that she still isn't able to make love to him. Meanwhile, the media exposure of this latest case has attracted the attention of the local Satanic Lodge, and they are ready and waiting to lure Nick into their ranks in order to exploit her powers...