

# PSYCHOSIS TREATMENT

## AN 8-PART SERIES by Tony Marturano

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### Logline

Psychosis is a prestige psychological horror series about Marco Battista, a charismatic but self-destructive man who constructs an elaborate delusion to protect himself from unbearable truths. Trapped between love, loss, and guilt, Marco must face the monsters of his own making — manifestations of trauma, grief, and shame — in order to begin the agonising work of acceptance.

### Series Overview

The series immerses the audience directly into Marco's unreliable perspective. His life fractures after the death of his beloved son Toby, an unbearable loss he cannot face. To cope, Marco creates an alternate reality in which he is not a broken mechanic but a respected psychologist, attempting to heal others while avoiding his own pain. His wife Ellie appears in distorted avatars, his therapist becomes a spectral adversary, and his inheritance, the house 'Dolce Vita,' becomes both sanctuary and prison. The audience is drawn into uncertainty: is what we see real, or is it Marco's collapsing mind?

### Season Arc

#### Act I – The Charming Mask & the Shattered Life

Marco Battista is handsome, caustic, and charismatic — a man who has long used charm to escape accountability. But the cracks are showing. His career is over, his marriage is hanging by a thread, and his son is dead. Following an ultimatum from his wife — therapy or divorce — Marco leaves London for Porthcove, where he believes he's inherited a clifftop house and a chance to start over as a therapist. What he doesn't realise — and neither do we — is that he's not starting a new life. He's stepping deeper into a lie. The man who arrives in Porthcove isn't a therapist. He's a mechanic. And the village, the house, the patients — all of it is a delusion.

#### Act II – The Fortress Crumbles

Porthcove seems perfect, but it begins to rot. His therapy sessions reveal more about Marco than his "patients." The house decays, intruders appear, and a missing child triggers traumatic echoes of his past. Marco tries to assert control, treating the world like one of his machines — something he can fix if he works hard enough. But the cracks grow wider. As his childhood trauma resurfaces — including the horrifying memory of his mother's attempt to drown him — the fortress of his mind becomes a trap. Every comforting figure in Porthcove is an avatar of guilt, shame, or repression. The delusion begins to turn on him.

#### Act III – The Reckoning

The final intruder assault on Dolce Vita is a full-scale psychic collapse. Marco plummets — literally and mentally — and wakes in a London psychiatric hospital. Everything he thought was real was a fabrication. His wife, Ellie, and his real therapist, Dr Ethan Holmes, are waiting. What follows is a brutal confrontation with truth: the death of his son Toby, his infidelity with Ellie's sister, and a childhood shaped by maternal abuse and psychosis. The series ends not with a cure, but with a choice. Marco is no longer hiding. The final scene — Marco and Ellie returning to the real, crumbling Porthcove house — marks the beginning of something fragile, human, and real: the start of grief, and perhaps, the start of healing.

### Episode Breakdown

**Episode 1** – Marco's world in London collapses after his wife's ultimatum. He spirals into rage, relapses, and ruins his final chance at redemption. Cut off and disgraced, he leaves for Porthcove where he has inherited a clifftop property.

**Episode 2** – Therapy sessions begin. Characters emerge in Porthcove — Emily the officer, , Shawn and Jessica. Each represents fragments of Marco's marriage, desires, and guilt. Subtle supernatural intrusions begin.

**Episode 3** – Delusions intensify. The 'intruders' first appear, terrifying and violent. Marco's humour and charisma mask his fear, but the cracks deepen. Flashbacks to childhood trauma surface.

**Episode 4** – Sessions reveal infidelity and shame. Ava, Ellie's sister, appears as a client, forcing Marco to confront betrayal. The intruders become more aggressive. Dolce Vita begins to physically decay.

**Episode 5** – Marco confesses long-buried guilt about a bullied schoolmate. Holmes challenges his perception, revealing the guilt is false memory. Marco resists but is shaken. The fortress of delusion weakens.

**Episode 6** – Intruders besiege Dolce Vita. Marco clings to humour, charm, and bravado, but his charisma cannot save him. Ellie appears as Emily, offering protection. Marco's therapist pushes harder, forcing him closer to truth.

**Episode 7** – Therapy strips away illusions. Childhood drowning memory resurfaces: his mother's attempt to kill him. Marco's rage explodes; he attacks Holmes and is sedated. Weeks later, calmer, he begins connecting sex addiction to trauma. Avatars are dissected and revealed as symbolic projections.

**Episode 8** – The truth of Toby's death is revealed in a devastating flashback: a day at the pier, a drone, a fall. Marco had always believed he was distracted by a mistress, but in reality he was on the phone with Ellie. Both parents heard their son die. Marco finally faces his greatest guilt. Discharged, he and Ellie travel to the real Dolce Vita. On the beach, Marco sees a boy in the mist. He calls out: 'Toby.' The boy turns — cut to black.

### Characters & Arcs

**Marco Battista** – The central figure. Charismatic, witty, handsome, with a rough-edged charm. He prides himself on always making Ellie laugh, using humour as shield and weapon. Women are drawn to him, and his charisma feeds his compulsions. But beneath this charm is trauma and self-loathing. He believes himself to be a disgraced psychologist, but in truth he is a mechanic who aspires to become a therapist. His greatest flaw is his inability to forgive himself, rooted in childhood trauma. Marco's delusion is an attempt to recast himself as healer instead of patient. The narrative forces the audience to grapple with their conflicted sympathies for him.

**Ellie** – The love of Marco's life. Her ultimatum is real, driving him into therapy after Toby's death. In his delusion, she appears fractured: as Officer Emily, a protective guide; and as Ava, her sister, embodiment of betrayal. Despite pain, her enduring love anchors Marco. Her presence in the final episode grounds the narrative in reality and grief.

Dr Ethan Holmes – Marco’s therapist, young and astute. He and Marco briefly attended the same school, a detail Holmes recalls to unsettle Marco. In Marco’s delusion, Holmes becomes a spectral figure, a voice of reason he resists. Holmes’s arc is to guide Marco back to reality, patiently stripping away self-deception. He embodies therapy as both salvation and confrontation.

Porthcove Villagers – Avatars of Marco’s subconscious:

- Harvey: housekeeper, embodiment of the protective father Marco never had.
- Shawn and Jessica: avatars of Marco and Ellie’s relationship, reflecting class divide and marital strain.
- Ava: Ellie’s real sister, and Marco’s betrayal. In delusion, a client forcing him to face shame.
- Officer Emily: protector and conscience, reframed as law and order.
- The Intruders: monstrous figures, violent manifestations of grief and guilt.

### Visual Aesthetics

London is shot in a desaturated, gritty palette with claustrophobic framing. Porthcove begins idyllic and soft but decays as Marco’s mind fractures. Dolce Vita serves as a barometer: its ruin mirrors his collapse.

### Cinematography

Expressive and dynamic. Handheld shots capture panic and fragmentation, while slow, deliberate compositions build dread. Jump cuts jolt the audience into Marco’s fractured perspective. The climax erupts into chaotic imagery, reflecting his mental shattering.

### Sound Design

Sound underpins the horror. A dissonant score builds suspense. Everyday noises — creaking, wind, dripping — are warped to unease. Intruders whisper and scratch, more heard than seen. The lighthouse beam’s rhythmic whirl doubles as Holmes’s penlight, an auditory motif linking therapy and delusion.

### Horror Style

The series blends psychological dread with internal conflict. The intruders are Marco’s grief and guilt made flesh. Like *The Babadook*, the monster cannot be destroyed — only confronted and accepted. The terror is intimate and universal: the fear of a mind turning against itself.

### Core Themes

The show interrogates perception versus reality, immersing viewers in Marco’s fractured perspective. It explores inherited trauma — his mother’s madness, her attempt to drown him — and unresolved grief. Dolce Vita is his fortress of denial, which decays until the buried truth breaks through. The intruders are trauma made visible.

### Central Stakes & Emotional Payoff

The emotional core is Marco’s grief for Toby. His delusion is a coping mechanism forged from loss. The series asks whether redemption is possible after such collapse. The climax offers no

cure, only the first step toward self-forgiveness. Stakes are Marco's identity, his family, his survival. The payoff is universal: the fragile hope of healing.

### Comparables

- [Shutter Island](#) – Unreliable narrator, delusion shielding trauma, motifs of water and isolation.
- [The Haunting of Hill House](#) – A house as mirror of grief, unreliable perspectives, emotional catharsis.
- [The Babadook](#) – Monster as metaphor for grief, terror within the home, acceptance over destruction.
- [Sharp Objects](#) – Small town as character, atmosphere of trauma, self-destructive protagonist.
- [The Outsider](#) – Crime and horror blend, missing boy subplot, unreliability of reality.
- [Talk to Me](#) – Contemporary psychological horror, possession as metaphor for trauma, youthful edge.
- [Fall of the House of Usher](#) – Gothic prestige horror, family trauma, blending supernatural with psychological collapse.

### Conclusions

Psychosis is a prestige psychological thriller that humanises a mental health crisis through horror. By pulling the audience into Marco's unreliable perspective, it delivers both fear and catharsis. The final moments do not offer a cure, but a beginning: a man facing truth, a family confronting grief, a fragile hope for healing.

Final line: Psychosis is not about monsters at the door, but the far greater terror of the truths we bury within ourselves.

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