

PARANORMAL GIRL
Drama Pilot Script 2001-2002
ABC/Touchstone
EP/W : Pam Brady (supervising); W/EP : Andrew Flemming
Script - but HOT

Paranormal Girl

Written by:

Andrew Fleming

&

Pam Brady

FIRST DRAFT
December 14, 2001

ABC

FADE UP:

A FIELD OF STARS IN A NIGHT SKY

Strange foreboding MUSIC. And a high-pitched BUZZ.

WHITE LIGHT floods our view as we continue to PULL BACK revealing:

The light is a buzzing streetlamp. We are on a suburban street in a planned community. The foreboding MUSIC comes from somebody's TV. We continue to PULL BACK TO reveal:

EXT. BILLINGHAM HOME - NIGHT

Bikes on lawn. Mom's SUV has a dent.

Two SKATEBOARDERS slalom by. One slams into Mom's SUV. He shakes off the injury and moves on. Mom's SUV has another dent.

INT. KITCHEN - NIGHT

On the refrigerator chalk-board, a message: "Family Meeting, 8:30, check your 'tude at the door"

INT. BILLINGHAM LIVING ROOM -- NIGHT

Kelly Billingham, 15, unthreateningly cute and obviously smart, sits with her charmingly evil 11-year-old-brother KEVIN, facing their parents, HAL and ROBERTA.

ROBERTA

Well... Your father and I are not getting divorced.

HAL

We're very much in love.

She takes Hal's hand in her's. He puts an arm around her shoulder. They both smile.

ROBERTA

Despite signs to the contrary, we are sticking this one out.

HAL

And we invite you to share what you're feeling right now.

Kelly and Kevin reveal nothing.

KELLY

Well, I for one am simply blown away.

ROBERTA

You are?

KELLY

Yes, even more than the last time you decided not to get divorced.

HAL

Kevin?

KEVIN

Can I get a check from you guys for that trip? I mean, did you guys decide?

KELLY

What trip?

There's a KNOCK at the front door. Kelly dives for it.

INT. FRONT HALL - CONTINUOUS

Kelly swings the front door open to reveal CODY, 15, cute-ish but somewhat doofy.

KELLY

Hey.

CODY

Hey. So um...

KELLY

Hold on. We're having a family psycho-session.

INT. BILLINGHAM LIVING ROOM -- CONT.

Cody follows her in.

KELLY

What trip?

HAL

Hello Cody.

CODY

Hello everybody.

The PHONE rings.

ROBERTA

That might be my conference call four minutes early but I'm not answering it. Because I'm 140 percent here with you all.

KELLY

WHAT TRIP?

KEVIN

A field trip to Cancun.

HAL

And yes, since you've stayed out of the vice-principal's office for three and a half months, you may go.

KEVIN

(jumping around)

Yeah! Yeah! You guys rock! You guys so insanely rock!

He hugs them both.

KELLY

This is unbelievable. There's a Hooters in Cancun.

KEVIN

Excellent!

Kelly marches out. Cody follows.

INT. STAIRWELL -- CONTINUOUS

An irate Kelly and a strangely nervous Cody march up to her room.

KELLY

I get good grades and stay out of trouble and do I get anything? No.

CODY

So anyway, I know we've been friends since like Kindergarten and all...

Kevin bounds up the steps past them. Kelly grabs his arm.

KELLY

Listen you little punk, I heard that you and your jackass friends stole Mrs. Meeks' Volvo and took it for a joyride.

KEVIN

(cold)

Where's the evidence? Hm? You have no evidence.

Kevin runs past.

KELLY

(continuing up)
I'm scared of him. I'm actually
scared of him.

CODY

Like I was saying we've been friends
since Kindergarten, and I know I've
always been the goofy-but-alright-
dude-friend-next-door, but things
have changed and I can't just be
your buddy because my feelings are
too strong and I think we should be
lovers.

Kelly turns around at her door and looks at Cody. She absorbs
what he said but it scrambles her brain.

CODY (CONT'D)

Do you understand?

KELLY

Yes, um...

A beat. Or two. Then she puts on a bright smile.

KELLY (CONT'D)

See you in Social Studies tomorrow!

She goes into her room and closes the door on him.

INT. KELLY'S ROOM - CONTINUOUS

She stands in the middle of her room, confused.

The phone RINGS.

ROBERTA

(from downstairs)

That's my conference call! I'm out
of commish for an hour! Everybody
got that?!?!?!?

The wall across from Kelly is all windows, open, facing onto
trees and neighbors. We feel the BREEZE pick up a little,
and then a lot.

A gust shoots in, tossing all of Kelly's papers and things
off her desk.

Annoyed, Kelly turns toward the windows.

And the WINDOWS START TO CLOSE THEMSELVES at different speeds
and intensities, the last one SLAMMING a little to hard. It
knocks a ballerina figurine over, CRASH.

Kelly looks at the damage, not sure how it all happened.

KELLY

Oh, crap.

ROBERTA

(from downstairs)

Please don't slam windows or doors
during my conference call!

Kelly lies back on her bed and sighs, overwhelmed.

TITLE SEQUENCE:

FADE OUT.

ACT ONE

EXT. SCHOOL -- DAY

It's the end of the day and we see Kelly walking out of the building with a bunch of other students. We pull back to reveal that she is being watched through hi-tech surveillance equipment.

POV HI-TECH SURVEILLANCE EQUIPMENT --

We see Kelly in a HEAT SENSITIVE IMAGE. It follows her as she joins up with a group of girls talking.

BACK ON KELLY --

As she walks up to the girls. Holding court among them is DYONDRA MURPHY, 15, Kelly's best friend.

DYONDRA

Kelly, where have you been? I've had to stall here with these losers for like seven whole minutes.

GIRL FROM GROUP

Hey!

DYONDRA

Just kidding.

Dyondra then looks back at Kelly and shakes her head.

DYONDRA (CONT'D)

Come on, we have work to do.

Up ahead of them is a group of cute popular guys. Among them is AUSTIN, 15, hot -- Kelly's crush.

KELLY

Oh, my god. There's Austin. He's so cute.

DYONDRA

That's it. Today he learns your name.

Dyondra pulls Kelly toward her as she continues to walk backwards toward Austin.

DYONDRA (CONT'D)

...and so I said, "So what if your father's Swiss royalty, I'm not marrying you, Gunther."

(MORE)

DYONDRA (CONT'D)
 (then, pushing Kelly
 into Austin)
 Careful, clumsy!!!

Kelly careens right into Austin. Austin catches her before she hits the ground.

AUSTIN
 Are you okay?

KELLY
 Uh, yeah. I lost my footing.

She stares daggers at Dyondra. Austin then recognizes Kelly.

AUSTIN
 Aren't you in my social studies class?

DYONDRA
 Yes, she is. Her name is Kelly Billingham. And I'm Dyondra. Her best friend. I'm also in that class.

AUSTIN
 Hey.
 (to Kelly)
 I'm Austin.

KELLY
 Hi.

AUSTIN
 Hi.

DYONDRA
 Hi.

AUSTIN
 (then, to Kelly)
 So, we were just going over to the mall. You want to come with?

KELLY
 Me? I have volleyball practice.

DYONDRA
 But after volleyball, dot dot dot?

Cody walks right up to Kelly.

CODY
 Kelly, we need to talk.

DYONDRA

(pulling Cody away)

Oh, Cody, could you come help me with my zipper... on my backpack?

CODY

Maybe later.

Dyondra overpowers him.

DYONDRA

(panicked, whispering)

Kelly likes Austin. Get lost!

Cody pulls away from Dyondra.

CODY

Kelly, it's about last night. I just need a minute of your time.

AUSTIN

That's cool. I gotta bolt. Later, maybe.

Austin walks away.

KELLY

Okay bye Austin.

Annoyed, Kelly turns back to Cody.

CODY

Kelly, you know that thing I said before at your house? That thing about us being lovers? I just wanted to let you know, I was just kidding.

KELLY

Oh.

CODY

Because that would be so weird.

KELLY

Right.

CODY

Right. But I was just wondering, what if I wasn't kidding. What if we were lovers? Would that be weird? Or would that be cool?

KELLY

Yeah, well, okay. Volleyball practice!

Kelly runs away.

INT. GYMNASIUM - DAY

DYONDRA

You took a shower with Cody?!?

KELLY

We were six. And it takes him 10 years to realize he has feelings for me?

DYONDRA

Oh, he's a dolt. No question. But he might be of use. As a safety. Or a personal assistant.

The crew-cut drill-sargeant Volleyball Coach, CAL TUVA, barrels in.

COACH TUVA

Alright, ladies. Shut your yaps and open your minds. I want nothing less than deranged psycho-killer intensity today! So put that in your cookie jar and see if you crumble! Spike drill! Get in formation!

(the girls dawdle)

NOW!!!!!!

The Girls hustle, sort of, forming a line to spike the ball.

Kelly gets a turn. She's a good shot.

Dyondra gets a turn. She sucks.

As they get in line again:

KELLY

I don't know if I can do that to Cody. I mean, he's so pathetic.

DYONDRA

Yeah, but...

Just then another player spikes a ball way high.

COACH TUVA

Billingham!

Kelly turns to see the ball coming right at her face. She is calm as she focuses on the ball.

SLOW MOTION -

Everyone looks alarmed.

Kelly cocks her head ever so slightly.

The ball makes a U-turn at Kelly's face.

NORMAL SPEED -

The ball takes off toward a window -- CRASH! It smashes through the glass.

DYONDRA

What was that?!?!?! You didn't even touch it.

KELLY

(covering gamely)

What are you talking about?

COACH TUVA

Nice spike, Billingham. Ortiz, go call maintenance about the glass.

Dyondra rubs her temples.

DYONDRA

Maybe I need a sweetened beverage.

COACH TUVA

This is not a break, you piglets! Keep the drill moving!

Kelly tries to look casual, though she's really RATTLED.

INT. MALL -- LATER -- AFTER SCHOOL

Kelly and Dyondra are walking and looking around.

DYONDRA

Maybe he went home.

KELLY

No, Austin's here. I can sense it.

A STRANGE WOMAN appears out of nowhere with a clipboard.

WOMAN

Oh, say, hi. Are you girls interested in winning free prizes?

KELLY

Us? Free?

The Woman hands Kelly and Dyondra vouchers.

WOMAN

Come down to our booth and test your psychic skills. High scorer could win chocolate or jewelry.

DYONDRA

I love chocolate jewelry!

Dyondra and Kelly follow the woman around the corner of the mall to the booth. They see Austin and his buddies doing the psychic test.

KELLY

Oh, my god. There he is. How do I look?

DYONDRA

You look fine.

INT. BOOTH -- MOMENTS LATER

Austin's friend, TOBY, also 15, is in the chair testing his psychic skills.

A LOUD BUZZER and a red light go off to indicate a wrong answer. Austin and his friends laugh.

Dyondra and Kelly walk up as a BOOTH WORKER WOMAN releases Toby from the chair and hands him a lame string of licorice in the b.g.

KELLY

(whispering)

Okay, you go first.

DYONDRA

Kelly's next!

Dyondra shoves Kelly into the chair.

KELLY

No, no, no, no, no. No.

AUSTIN

Balls out, Kelly!

Kelly forces a smile as THE BOOTH WORKER WOMAN fastens her into the chair.

BOOTH WORKER WOMAN

I'm going to hold up a series of cards. Each has a symbol on it. You tell me what is on each one.

KELLY

I really don't want to do this.

DYONDRA

Yes, you do!

Kelly wants to kill Dyondra. Dyondra gives her the thumbs-up.

The Booth Worker Woman holds up the card. It's a triangle.

KELLY

Triangle.

BOOTH WORKER WOMAN

Right.

AUSTIN

Not bad.

Kelly speeds up, emboldened by Austin's positive attention. Next card -- Square.

KELLY

Square.

BOOTH WORKER WOMAN

Right.

Next card -- squiggly lines.

KELLY

Squiggly lines.

DYONDRA

Oh my god. You are so psychic!

And the next card.

KELLY

Circle.

The woman holds up the cards faster and faster. Kelly gets them all right.

KELLY (CONT'D)

Squiggly lines, circle, circle, square, triangle.

BOOTH WORKER WOMAN

Last card.

KELLY

Very tricky. It's blank.

The BOOTH WORKER WOMAN is blown away. She turns the card around. It's BLANK.

BOOTH WORKER WOMAN
Let me get your prize.

She goes behind the booth out of sight.

INT. BEHIND THE BOOTH -- CONTINUOUS

She picks up a walkie-talkie.

BOOTH WORKER WOMAN
(into walkie-talkie)
We have a code white, people. Code white. Third floor on the promenade.

INT. PSYCHIC BOOTH -- CONTINUOUS

Kelly gets out of her chair to cross to the rest of the gang.

AUSTIN
That was sweet and also kind of scary.

TOBY
Emphasis on scary.

KELLY
No big whoop. I was here yesterday and memorized all the answers. To get that jewelry.

AUSTIN
Nice.

The BOOTH WORKER WOMAN returns, a fake smile plastered on her face.

BOOTH WORKER WOMAN
One pretty bracelet coming right up!

She locks the bracelet onto Kelly's wrist with a cumbersome rivet clamp. Kelly smiles and then realizes that she can't get her bracelet off. They all start to walk away together.

KELLY
What a pretty bracelet... I can't get it off!

Dyondra licks the bracelet.

DYONDRA
This isn't chocolate jewelry!

AUSTIN

(to Kelly)

So, you know, we're having this party thing on Thursday before my mom and Craig come back from golf camp and sb like you guys should come.

Kelly struggles with the bracelet.

KELLY

Huh?

DYONDRA

(to Austin)

We'd love to.

Dyondra puts her arm through Austin's and marches him off.

DYONDRA (CONT'D)

Say, would you boys like to go browse for suits in the Men's department. I'm a whiz at inseams...!

Kelly falls behind the group trying to remove the bracelet.

INT. BY THE ESCALATOR - CONTINUOUS

Two FEDERAL AGENT LOOKING PEOPLE arrive with a high-tech SCANNING DEVICE.

ANGLE - DEVICE SCREEN - We see a murky green image of the gang of Teenagers and a bright CROSS-HAIR over Kelly's wrist.

FEDERAL AGENT

We've got a Code White visual.

BACK WITH KELLY -

Kelly ambles along and suddenly realizes that Dyondra and the gang are nowhere in sight. A dowdy woman in jeans and a blue windbreaker approaches. This is AGENT SPORN, 30's.

SPORN

Excuse me. Can you tell me where the bathroom is?

KELLY

It's behind the food court. Duh.

SPORN

That's a very pretty bracelet. Where did you get it?

KELLY

At this psychic thing. I can't get it off.

SPORN

Oh, you must be very psychic. Congratulations.

KELLY

Whatever.

Kelly notices an attractive man who also wears jeans and a windbreaker. This is AGENT JENKINS, 20's.

SPORN

So tell me, what kinds of things can you do? Can you see things in faraway places? Can you tell what I'm thinking?

Kelly looks at them both suspiciously.

KELLY

Okay, later molesters.

She turns to go.

JENKINS

Kelly, wait!

She turns back.

KELLY

How do you know my name?

Sporn looks at him. Her expression = You idiot.

JENKINS

Well, uh... The thing is... Kelly, we work for a branch of the United States government.

KELLY

May I please see your badges?

Sporn quickly flashes her badge.

KELLY (CONT'D)

Holy crap.

JENKINS

Mine's in my other pants. Kelly, we monitor young people who demonstrate significant psychic abilities.

(MORE)

JENKINS (CONT'D)

How would you feel about using your skills to help your country?

KELLY

Thanks but no thanks.

SPORN

Actually, we're not asking.

KELLY

What???

Jenkins gets paged.

JENKINS

We have to go now. Do not say a word about this to anyone. I cannot stress this enough. You could put lives at risk, particularly your own.

KELLY

What am I supposed to do? This is crazy.

JENKINS

We'll be in contact.

They walk away, disappearing into the crowd. Dyondra swoops back in.

DYONDRA

Oh there you are, Space-Cake. I know you're a little rusty with the boy-action but, Jesus, don't wander off while Austin's inviting us to his party. I mean, what the H!

KELLY

I...

DYONDRA

Come on. All this flirting has me famished.

Off Kelly's slackjawed expression, we...

FADE OUT.

END OF ACT ONE

ACT TWO

INT. KELLY'S HOUSE -- KITCHEN -- EVENING

Kelly's Mom, Roberta, is on the phone holding a glass of wine as Kelly's Dad, Hal, puts the finishing touches on dinner prep. The family dog, MONSIGNOR FANCYPANTS, an Italian greyhound, hops around skittishly as he looks for errant scraps of food. Kelly and Dyondra enter. Roberta waves to them, smiling, as she screams into the phone.

ROBERTA

(into phone)

Unacceptable! Unacceptable! Tell them no!

Kelly looks at her bracelet, annoyed.

HAL

Hey, what's up?

KELLY

Nothing.

Hal puts the dishes on the table. Dyondra and Kelly sit with him. Roberta still paces behind them on the phone.

ROBERTA

(into phone)

Go to hell, Sam. Go to hell. Okay, I'll see to you tomorrow.

Roberta hangs up the phone and sits at the table.

KELLY

Mom, can you find the clasp on this thing?

ROBERTA

Oh, what a pretty bracelet.

KELLY

It's evil. It won't come off.

Roberta smiles as she puts food on her plate.

HAL

Well, everyone, big news. I just received word that my latest essay is being published in *Northern Voices*, the journal of indigenous peoples at Montana State University.

Roberta just looks at him and claps very slowly and loudly.

HAL (CONT'D)

You can't be happy for anything I do, can you? This is a big deal.

ROBERTA

Really. Will this publication be paying you money?

HAL

Yes. Twenty dollars.

(scathing)

Maybe we can use it to buy you some wine that comes in a bottle.

ROBERTA

For your information, they're doing some magnificent things with boxed wine these days. If you weren't such a snob you could see that.

Kelly rolls her eyes. Dyondra doesn't even pay attention. This is all part of their routine family psychodrama. Just then, Kevin comes bounding in.

KEVIN

Kelly, you got a call before from some guy named Austin.

Dyondra's jaw drops. Kelly's jaw drops, too.

KELLY

Austin?

KEVIN

Yeah, he called like six to twelve times.

KELLY

Austin?!

KEVIN

Or Cody. Or was it Austin? I don't know. Does it really make a difference?

DYONDRA

Well, will it make a difference when you're face down dead in a ditch? Mr. Billingham, could you pass the hot sauce, please?

There's a knock on the screen door off the kitchen.

MAN AT DOOR

Hello, hello.

The man opens the screen door and comes in. This is RANDY, a weird and hypnotic man in his 30's. He's wearing a water delivery uniform and brings in two giant bottles. Everyone just sits there. Dyondra turns to get a better look.

DYONDRA

Hello. What's this?

The family dog, Monsignor Fancypants whimpers and hides under Kelly's chair.

RANDY

I just wanted to introduce myself.
I'm Randy. I'm the one to see about
your water needs.

Kelly immediately gets a weird feeling from him. She pets Monsignor Fancypants who's shivering under her chair.

DYONDRA

Randy, would you like to join us for
dinner? We're having lamb on the
bone. My lord, did I just say bone?

RANDY

Thank you. But I need to be on my
way.

(then)

Just to confirm, Mr. Billingham, you
will receive two bottles of water
every week and...

Randy's voice trails out. He continues to talk to Mr. Billingham but all we can hear is the telepathic message he's sending to Kelly.

RANDY (CONT'D)

(telepathically to
Kelly)

"Kelly, don't be afraid of your power.
I'm here to help you. Remember, the
government has its own agenda so you
have to trust your own judgment."

Kelly's brain is imploding. Randy's telepathic voice fades out and we start to hear his conversation with Kelly's Dad.

HAL

Thanks, Randy. That sounds fine.

RANDY

If anything changes, please let me
know. Good evening.

Randy gives Kelly one last weird look and exits. Kelly is freaked out. Under the following, her aggravation builds as she tries fidgets with her bracelet.

DYONDRA

Strangely compelling man.

KEVIN

Yeah, look at Kelly. She can't even talk. She wants to nail him.

DYONDRA

For your info, the only guy she wants to nail is Austin. And don't worry, Mr. and Mrs. Billingham, by nail, I don't mean actual intercourse. Kelly and I made a pact that we're not losing our virginity until the junior prom.

ROBERTA

That all sounds fine. But promise me one thing, girls. Make sure the man pleases you. Do you understand? Get what you want first and then let him take care of himself.

She looks pointedly at Hal.

DYONDRA

Oh, and by the by, Kelly's psychic!

KEVIN

Psychic or psychotic?

Everybody laughs.

ROBERTA

Nice one, Kev.

KELLY

Will everybody please shut up!!!

Kelly's water glass SHATTERS. Kelly storms out. Everyone sits there, confused.

HAL

What was that?

DYONDRA

(taking another bite)
I think she's sad about her bracelet.

INT. HAL'S WORKSHOP/WRITING SHED -- NIGHT

This is where Hal writes and keeps his tools. He's got a giant set of BOLTCUTTERS poised over Kelly's bracelet.

He clamps down but the bracelet is undisturbed. And the Boltcutters are bent.

HAL

Jeez Louise! These should cut anything.

Kelly gets up to go, annoyed.

KELLY

Well, thanks for trying.

HAL

Wait, Kel. What's wrong? Is it really this bracelet?

KELLY

No. It's nothing. Everything's fine. Or not. I'm a freak. Whatever. It's fine.

She puts on a fake smile. Hal takes a breath.

HAL

Would you like to know the sum total of wisdom I learned in high school?

KELLY

Yes. I would.

HAL

That thing that makes you so different in high school, that you hate about yourself... that ends up being the best part of you.

Kelly reflexively dismisses the idea then thinks about it.

KELLY

Hmm. Something to ponder.

EXT. SCHOOL -- PARKING LOT -- DAY

Agents Jenkins and Sporn are sitting in the Suburban casing the school.

SPORN

How do we get her?

JENKINS

You were a teenage girl once. How did you get lured into cars?

SPORN

I was home-schooled, sir. Dad didn't allow us to have friends.

INT. SCHOOL -- NEXT DAY

Kelly and Dyondra are in their social studies class. Austin is also there with some of his cool buddies. The teacher, Cal Tuva, stands at the front of class.

CAL TUVA

Okay, here's how it goes. It's Mock U.N. time, animals! But it's no joke. You will live, you will breath, you will eat and you will sleep your Mock U.N. nation.

Kelly's looking at Austin but Austin's staring into space. Dyondra sees this and throws a pen at Austin's head. Austin looks back, pissed, and Dyondra looks away super innocently. Kelly smiles like a jackass. Austin squints at her.

CAL TUVA (CONT'D)

And when that's done, you will prepare a five to seven minute oral report on said nation. We live in a nuclear world and if you don't have the stuff to lead your country responsibly, you will DIE!!! Anybody?

He looks around the class. Everybody sits there a little freaked out.

CAL TUVA (CONT'D)

Gut check time for the Gen Y slackers. And...

He looks at the clock. It hits the hour. The bell rings.

CAL TUVA (CONT'D)

Let's roll!

Cal sprints to the back door. As the students exit the class, they each pick a slip of paper out of the hat. Austin reads his.

AUSTIN

(off paper)
China! Sweet.

His buddies pat him on the back as they exit into the hall.
Kelly is behind Dyondra in line.

KELLY

I can't do this. I hate public speaking.

DYONDRA

It's going to be fine.

Dyondra gets to the hat. She picks.

DYONDRA (CONT'D)

(off slip)
France!!!

Kelly picks. She opens the slip. Her face falls.

DYONDRA (CONT'D)

What'd you get?

KELLY

Guam.

(then)

Switch with me. Please. I can't deal with a crappy country in front of Austin. I don't want him to think I'm an ass.

DYONDRA

Too late.

KELLY

Give me France.

DYONDRA

Fine. Give me a thousand dollars.

(then)

Sorry, Guam. I've got the perfect beret for this report!

Dyondra exits into the hallway. Kelly follows.

INT. HALLWAY AT SCHOOL - DAY

Kelly marches right up to Austin. Dyondra is right with her, thinking she's being really supportive.

KELLY

Hey.

AUSTIN

Hey.

DYONDRA

HEY.

Kelly gives Dyondra a look to go away. Dyondra doesn't.

KELLY

Sorry about spacing out yesterday at the mall. I saw a top that was cute...

AUSTIN

Righteous. Wanna go with to pick up some...

(air quotes)

"Party Supplies."

KELLY

That would be fantastic.

DYONDRA

We'd love to.

AUSTIN

You gotta check out the new Suburban action.

KELLY

You got a Suburban? I love you.

Austin and Kelly and Dyondra all realize it was the wrong thing to say. Mercifully, the goggle-eyed and peripatetic, MISS ANNETTE SIMPSON, the school Mental Health Counselor, jumps into our world.

ANNETTE

(right in Kelly's face)

Hi, hi. Annette Simpson, Mental Health. Listen. Your Moomaw and your Daddoo gave me a ring-a-jangle on the blower, and long-story-short, they're worried.

(to Austin)

You know how parents can be.

Austin backs away. Kelly is mortified. As Annette goes on, we notice Cody approaching. He stares at Kelly.

ANNETTE (CONT'D)

...Not suicide-watch worried, but they said, "Annette, just keep an eye on her, will you?" And I said, "This is why I'm here!"

(MORE)

ANNETTE (CONT'D)

Apparently they're having problems
in the sack-not that it's any business
of mine-and they want to make abso-
crazy-lutely sure you are AOK.

KELLY

Um, you know what? I see a friend
and I'm gonna go talk to him.

Kelly runs off to Cody.

ANNETTE

(calling after)
I know that doesn't mean we're not
friends, Kelly...! Bye!

MOVING THROUGH THE EXIT DOORS TOWARD CODY -

EXT. SCHOOL - CONTINUOUS

She pulls him towards the parking lot...

KELLY

Hi Cody, how are you?!?!

CODY

(suspicious)
Fine. Why?

KELLY

Is that woman still behind me?

CODY

No.

KELLY

Okay. Bye.

She runs away. Cody just stands there, confused.

EXT. SUBURBAN -- A LITTLE LATER

Kelly runs up to what she thinks is Austin's new car and
bangs on the window, demanding to be let in.

KELLY

Come on, you guys, open up!
(squinting into the
tinted windows)
Austin?! Party supply time! Hello?

INT. SUBURBAN -- CONTINUOUS

Agents Jenkins and Sporn look at each other while Kelly pounds on the glass.

JENKINS
Well, this is becoming much easier
than we thought.

They nod to each other. Jenkins then opens the door.

EXT. SUBURBAN -- CONTINUOUS

Kelly smiles. She doesn't recognize the agents right away.

KELLY
Hi. I was looking for Austin. Are
you guys seniors?

Jenkins leans forward.

JENKINS
Hello, Kelly.

KELLY
Oh, no. You pricks.
(then, stalling)
Look, I'd love to sit and chat but
this is the worst possible time.

Jenkins grabs her arm and pulls her into the car and shuts the door.

KELLY (CONT'D)
Okay. Or now would be fine.

They zoom away.

INT. ABANDONED OFFICE BUILDING HALLWAY - DAY

They all move toward an office.

INT. BIG ABANDONED OFFICE SPACE - CONTINUOUS

Sporn, Jenkins and Kelly enter. There are a few desks, tables, and a strange booth with a window. This is the REMOTE VIEWING CHAMBER.

KELLY
What happens in this thing?

JENKINS
We'll get to that. Kelly, this is
really just a hi-get-to-know-you.

KELLY

You pulled me into a car! This is f-ed. I'm leaving!

AGENT ED MEDVAK, 40's, the boss, enters. He's the boss.

MEDVAK

Jenkins, a word?

JENKINS

(to Kelly)

Please don't leave. I'll get fired.

Jenkins follows Medvak out of the room.

INT. MEDVAK'S OFFICE -- CONTINUOUS

MEDVAK

What are you doing?

JENKINS

This is a very talented prospect we found in the mall.

MEDVAK

(handing him a file)

I want you to focus on the Klimov case.

JENKINS

I think Kelly can help us on that.

MEDVAK

She just walked in the building, Jenkins. Do you remember what happened with that little Japanese boy when you rushed him to work without any training?

JENKINS

I had no idea the boy was so unstable. Again I apologize for the embarrassment to the agency and the damage done to the City of Pittsburgh. I just want to make things right. And this girl could be the answer.

Medvak stares at him for a second.

MEDVAK

I don't want to see this girl until she's ready. And I don't want to see any child that I don't have to. I don't like children.

JENKINS

But sir, 98 percent of the paranormals
in the world are under eighteen.

MEDVAK

That doesn't mean I have to like
them.

Medvak stares at Jenkins, then marches off down the hall.

INT. BIG ABANDONED OFFICE SPACE - CONTINUOUS

Kelly is talking to Agent Cathy Sporn.

KELLY

Do they let you wear camouflage?
It's kind of two-years ago, but it
might be a fun look for you...

Jenkins marches back in and throws the file on a desk,
annoyed. A photograph comes out and touches Kelly's
fingertip.

JENKINS

I'm sorry, Kelly. You can go home
now.

Kelly looks at the photograph. And then looks up.

KELLY

He's on a bus. He's eating
butterscotch pudding but he wishes
it was chocolate. He's thinking
about his grandmom and how he wasn't
sad when she died..

JENKINS

Who?

KELLY

(indicating picture)
This guy. He's really worried about
something.

JENKINS

Oh my god, oh my god.

Jenkins runs out.

INT. HALLWAY - CONTINUOUS

Jenkins runs like crazy to Medvak's office.

JENKINS

Sir, you have to come see this.

INT. OFFICE -- REMOTE VIEWING CHAMBER -- MOMENTS LATER

Kelly sits in the Chamber, her back to the square window, facing the black screen. She shifts around in the seat, disoriented. Jenkins is right outside the window.

JENKINS

Just do the thing you did before.

KELLY

But why do I have to sit in a phone booth?

JENKINS

It helps you focus.

Medvak is watching, arms folded. Jenkins backs away.

JENKINS (CONT'D)

Okay, go.

Kelly just sits there and stares at the blackness. Jenkins' smile starts to fade.

KELLY

Um...

JENKINS

Everything alright in there?

KELLY

That man is making me nervous.

Medvak just looks at Jenkins.

JENKINS

(whispering to Medvak)

She was really onto something five minutes ago.

MEDVAK

Well, she's not NOW!

Kelly leans out the little window.

KELLY

Hi. See that's the thing. Sometimes it works and sometimes if like I'm distracted or bummed out it's just not there. I can't exactly control it. Sorry.

MEDVAK

Send her back to the mall.

KELLY

Look, I didn't ask to be brought here. And I don't appreciate that tone, buster.

MEDVAK

I don't care what you appreciate. We are trying to find some very nasty people -- spies, arms dealers, assassins.

(holds up picture)

See this guy? He kills people. He may have a nuclear device in his briefcase. I'm doing you a favor by sending you home. Because if he figured out you were working for us he'd want to kill you! Would that bum you out?!

Kelly is getting increasingly angry.

MEDVAK (CONT'D)

How can an entire generation of kids come out so useless? Let me give you a word. When you get home, look it up. Responsibility!

KELLY

AhhhhhHHHHHH!

Suddenly all the desks and chairs in the room start to SHAKE. Then they lift up off the ground.

One, two, three, four feet.

The Agents are wide-eyed.

All the furniture hurtles away from Kelly toward Agent Medvak.

He dives out of the way. Other agents take over.

The furniture crashes to the ground, just missing him.

The dust settles. Kelly catches her breath and looks around nervously, not sure what she just did.

AGENT SPORN

Wow.

Kelly then notices that all the Agents have terrified expressions on their faces. She sees an opportunity to seize power. She decides to take it. She stands up.

KELLY

Well, I for one am out of here.

She takes a few steps, then stops, noticing some KEYS on the floor, picking them up.

KELLY (CONT'D)

And I'll be taking the Suburban, if you don't mind.

MEDVAK

(impressed and terrified)

Not at all. Have it.

KELLY

Goodbye, gentlemen.

She slams the door.

FADE OUT.

END OF ACT TWO

ACT THREE

INT. KELLY'S HOUSE -- KITCHEN -- MORNING

Kelly and her family are all eating breakfast. Monsignor Fancy pants is eating, too.

HAL

So, Kelly, you were out fairly late last night.

Kelly keeps eating. Hal looks at Roberta. They handle this line of questioning gingerly.

ROBERTA

We'd really appreciate a call especially when you're out until 5:16 am.

KELLY

I lost track of time.

HAL

Yeah, well the thing is, sweetheart, we have a few questions about the SUV with government plates in the driveway.

KELLY

Oh, that. It's a friend's.

KEVIN

What kind of friend has a car that's loaded with automatic weapons and ammo?

KELLY

Kevin, you stupid runt. Did you break into that car?

Kevin shrugs.

ROBERTA

We asked him to, honey.

HAL

If you're in any kind of trouble you can tell us.

ROBERTA

We may be your parents. But right now, we'd also like to be your friends.

Kelly looks back and forth between her parents.

KELLY

Okay. Whoa, look at the time. I'm getting this toaster strudel to go.

And she is gone.

INT. SCHOOL HALLWAY - DAY

Kelly walks up to Dyondra.

DYONDRA

I'm sorry. Do I know you? You remind me of a friend who was supposed to hook up with me and Austin after school yesterday. Party supplies?

KELLY

I got sidetracked.

DYONDRA

Austin thinks you're not interested. I kept saying Kelly this and Kelly that and he was like, whatever. I had to French him for 15 minutes just to keep him on the subject.

KELLY

I know you're lying.

DYONDRA

How do you know? You don't know.

KELLY

Yes, I do. And I'm gonna make things right with Austin. So back off. He's mine.

DYONDRA

You sure don't act like it.

KELLY

I've got a lot on my plate.

DYONDRA

What plate?

Just then they pass the Teacher's Lounge and out the door comes Randy, the Water Delivery Man, with an empty bottle over his shoulder.

RANDY

Hi Kelly. How are you?

He looks right into her eyes, making a weird connection.

DYONDRA

God, that was fresh of him.

Kelly is distracted by this encounter.

DYONDRA (CONT'D)

Why does that guy look familiar?

But then Kelly notices something even more distracting:
Jenkins, waiting by Kelly's locker.

JENKINS

Hi.

DYONDRA

Who's this? What is going on? Who
are all these weird men?

KELLY

Dyondra, I'll talk to you later.

DYONDRA

Does that mean I'm leaving?

Kelly and Jenkins walk away from Dyondra.

JENKINS

I'd like to apologize for what
happened yesterday. Medvak is a
little bit of a --

KELLY

Butthole.

JENKINS

Difficult personality.

KELLY

Sorry I threw the building around.

JENKINS

It was very impressive. And we really
hope you'll agree to work with us.
I can offer you a vehicle as
incentive.

KELLY

The Suburban?

JENKINS

No, but perhaps something sportier.
More in keeping with your lifestyle.
A Jetta? It's got a moon roof.
Check it out.

He hands her a Polaroid of the car.

KELLY

But I don't even have my license yet.

JENKINS

We have people at the DMV.

KELLY

Oh my god.

JENKINS

We need you, Kelly. We've studied kids all over the world and you are the most impressive case we've ever seen. You have limitless possibilities.

KELLY

I do? But I can't always do things. I mean I can do things but I can't ever do things right. The truth is I just don't want to deal with this at all. I'm hoping it'll just go away.

JENKINS

It won't ever go away.

A VOICE

There you are!

It's Annette Simpson. She takes Kelly by the arm.

ANNETTE

There's no escaping me this time!

Jenkins watches as Kelly is dragged off. She shrugs at him.

INT. SCHOOL MENTAL HEALTH OFFICE -- LATER

Kelly is sitting in a giant bean bag chair. Annette Simpson sits opposite her -- also in a bean bag chair.

ANNETTE

So, Kelly, let's rap out. I mean, really rap.

KELLY

Well, what do people normally rap about?

ANNETTE

Normal. I hate that word. Are your friends normal? Am I normal? I don't know. Go on.

KELLY

It's just that ever since junior high, I've had these weird feelings. It's like I'm changing inside.

ANNETTE

I see. Menses. The onset of Womanhood. This is a magic time, Kelly. Embrace it.

KELLY

No, it's not that.

ANNETTE

Do you know what a bad touch is?

KELLY

No... Uch...

ANNETTE

Kelly, I can only help you if you help me help you.

KELLY

Fine. I can move things with my mind, I can read thoughts, I can see people in distant locations.

ANNETTE

This may come as a shock to you but I wasn't the most popular gal in my high school class. Sure, there were times I considered making up crazy stories to get some attention. But I didn't do that. I just pushed my feelings down. Down, down, DOWN! And that's what I think you should do.

Kelly just looks at her, dying to get out of there.

ANNETTE (CONT'D)

We're a lot alike, you and me.

KELLY

We are?

ANNETTE

Yes, we are.

(MORE)

ANNETTE (CONT'D)

The boys aren't beating down our doors, our parents can't remember our names, we go to bed crying and wake up crying. But I'm here to say, you too, can survive. Look at me, Kelly. I make twenty-seven, eight a year. I've got a Kia Sportage. Sure, I'd like to make a difference in the world but I need to figure out how to love myself first. And that's what you need to do. Because you are me. And I am you. And we're fine. FINE!

KELLY

I'm not sure if we're really that much alike.

ANNETTE

But we are!

KELLY

No, we're not.

ANNETTE

Yes we are.

KELLY

No, no, no. Because I want to make a difference in the world.

ANNETTE

Well, so do I. But that's impossible for girls like you and me. Mirror images of each other. We have limitations.

KELLY

But I have limitless possibilities.

ANNETTE

That's cute.

Kelly gets up.

KELLY

You know what? I'm going to go now. Thank you for this. You've been very helpful.

ANNETTE

I have?!?

Kelly runs out.

EXT. SCHOOL -- LATER

Kelly comes running out of the building straight into Cody.

CODY

Kelly, hey. Wanna jam out and snag some frappacinos?

KELLY

No. I'm going to go take responsibility for my gifts.

CODY

Okay. I'm down with that.

Austin crosses in.

AUSTIN

Down with what?

CODY

Not talking to you, cheesehead.

AUSTIN

Where did that come from?

CODY

(pointing to his crotch)
Right here, cheesebreath.

KELLY

Well, this is fun.
(to Austin)
Sorry about bailing yesterday. I really am psyched about your party.

AUSTIN

Cool. I bought two extra blenders.

KELLY

That's so great.

Jenkins pulls up in a black Suburban. Kelly waves to him.

KELLY (CONT'D)

Oh, god. I've got to go into that car now.

CODY

Who's that?

KELLY

I can't tell you. Anyway...
(MORE)

KELLY (CONT'D)

(brightly)

Bye, Austin.

(sadly)

Bye, Cody.

CODY

Cool.

She runs off. Austin looks at her getting in the Suburban.

AUSTIN

I've got that car.

CODY

Cheesecar.

AUSTIN

What's with the CHEESE?!

EXT. CITY -- LATER

Kelly and Jenkins are on the street covertly casing a restaurant where their target is eating.

JENKINS

Okay, we're just going to take this nice and slow.

KELLY

No. Let's go for it. I want to help my country!!!

JENKINS

Okay.

(makes a settle down gesture)

Shh...

Jenkins looks through special spy binoculars.

JENKINS (CONT'D)

This guy, Klimov, eats lunch here everyday. Here's what we think. Klimov has stolen a briefcase bomb and is brokering a deal to sell it.

KELLY

Okay. Super.

JENKINS

We've been watching him for months and he reveals nothing. We need to know his plan. And the plan is only in his head.

KELLY

Right. I love this. Gimme those.

Kelly looks through the binoculars.

POV SPY BINOCULARS --

Through the hi-tech green field of the binoculars we see a bunch of people eating lunch at a crowded restaurant/diner. We see the BAD GUY from the photograph. He sits eating a sandwich and reading the paper.

KELLY (CONT'D)

Got him.

(then)

I'm not getting anything.

JENKINS

Don't rush it. Just stay calm.

KELLY

I am very calm. Thank you.

Kelly keeps looking but fidgets distractedly.

JENKINS

Kelly, is something wrong?

KELLY

(launching in)

Okay. Well, here's the deal. There are these two guys at school. One of them, Cody -- he's been my friend since kindergarten. Well, he suddenly decides we should go out. The thing is, I like him. But I don't like him, like him. And there's this other guy -- Austin. He's super cute and I'm totally into him but I don't know if he's into me. And it's driving me crazy.

JENKINS

Okay, good. It's good to get things out. Feel better?

KELLY

Actually, yeah. Thanks.

She looks through the binoculars again.

KELLY (CONT'D)

Nothing.

JENKINS

Okay, let's not panic. Different people pick up paranormal information in different ways. You may be a Class A Tactile Receiver.

KELLY

What does that mean?

JENKINS

You need touch him.

Off Kelly's mortified expression, and we...

INT. RESTAURANT -- A LITTLE LATER

Kelly comes in the entrance and approaches the HOSTESS. She looks insanely uncomfortable as she requests the table right next to Klimov.

She's seated and handed a menu.

She looks around nervously, searching for Jenkins.

THROUGH THE WINDOW -

We see Jenkins gesticulating vehemently. He's pantomiming holding something and then turning it upside down. Then he points at Kelly.

Kelly is confused. Then she figures it out. She spins her menu right side up it and smiles like an idiot.

She glances over at Klimov; he's wiping his nose on the napkin.

She looks at Jenkins and makes a grossed-out face.

Jenkins looks frazzled, then suddenly panicked. He points back Klimov.

Klimov is leaving the restaurant.

Jenkins makes gestures for Kelly to follow.

She shakes her head.

Jenkins is insistent.

She gets up and rushes out.

INT. LOBBY OF ADJOINING OFFICE BUILDING - CONTINUOUS

Klimov is standing by the elevator. Kelly stands near him.

For the first time, Klimov notices Kelly, scoping her up and down.

Kelly smiles at him despite being disgusted.

The elevator UP LIGHT flashes on with a DING.

Kelly looks for Jenkins.

He's just coming in the lobby entrance.

Klimov gets in the elevator as does Kelly. We see Jenkins rushing to make it in time, but the door is closing!

KLUNK! Kelly is alone with Klimov. The elevator moves.

Her heart pounds.

Nothing happens.

The car stops on another floor. A DOZEN CHATTY SECRETARIES GET ON. Klimov moves out of the way for them, scooting right next to Kelly.

Kelly realizes this is the moment.

She stifles her gag reflex and lets her hand fall to graze against his side. She closes her eyes and concentrates. Klimov senses her touch.

Kelly's temples quiver with concentration.

Klimov smiles at Kelly. He's flattered. The elevator stops at another floor.

And...

KELLY

Excuse me!

She bolts out of the elevator.

INT. LOBBY OF ADJOINING BUILDING - MOMENTS LATER

Kelly bounds out of the stairwell door. Jenkins is waiting behind a potted ficus.

KELLY

I'm not doing this. It's disgusting and impossible!

JENKINS

Don't beat yourself up.

KELLY

I can't handle my own normal life!
What makes you think I can manage
spying on Eastern European weirdos!
Who was I kidding? Really sorry.

She's gone.

INT. OFFICE BUILDING -- LATER

Jenkins is there with Medvak and Sporn.

MEDVAK

I hate this girl. Move on.

JENKINS

Sir, thank you for your candor but
she tested in the top two percentile.
Just give me one more day. I have a
plan.

MEDVAK

Oh goody.

Agent Sporn gives Jenkins a thumbs-up. Medvak shoots a look
at her. Nervously, she puts her hand down.

INT. CODY'S HOUSE -- LIVING ROOM -- NIGHT

We hear the doorbell. Cody's little sister, MIRANDA, 6,
answers the door. It's Jenkins with three other agents we
haven't met yet.

MIRANDA

May I help you?

JENKINS

We'd like to talk to Cody, please.

MIRANDA

Okay. He's upstairs.

Miranda walks away from the open door. The agents rush
through the door and go up the stairs.

INT. CODY'S BEDROOM -- MOMENTS LATER

Cody is under the covers reading In Style magazine. The
door bursts open and four government agents storm in.

CODY

What's happening?! Who are you?!

One agent grabs him by the shirt.

AGENT
Leave Kelly alone! She likes you as
a friend but is not interested
romantically. Do you understand?

CODY
Yes, yes!!! My God!!!

SMASH CUT:

EXT. PARKING LOT -- LATER

Cody gets out of his Suburban. Another black Suburban skids
to a stop right next to him. The four agents jump out.

AGENT
Are you Austin Greenberg?

AUSTIN
Yeah. Why?

AGENT
Kelly Billingham really likes you.
She's waiting for you to make a move
but you are taking way too long.
(giving him number)
Here's her number. Call it!

AUSTIN
Okay.

AGENT
NOW!!!

AUSTIN
Okay!

FADE OUT.

END OF ACT THREE

ACT FOUR

EXT. RESTAURANT -- DAY

Kelly and Dyondra are walking past the restaurant where she and Jenkins spied on Klimov. She casts a wary glance inside but doesn't see him.

DYONDRA

I can't believe Austin called you.

KELLY

I know. He was so cool on the phone. We talked all about the party tonight. He might get a fog machine.

DYONDRA

No way.

KELLY

Yeah. And then when I saw Cody this morning he just ran away. I don't know what I did right but I think God likes me again.

DYONDRA

God may like you but does Austin?

KELLY

I hope so.

They stop at the ATM. Dyondra takes out her wallet and gingerly opens it trying not to smudge them.

DYONDRA

I just got my nails done. You do it.

Dyondra hands Kelly the ATM card with her wrists and chin. Kelly puts the card in the ATM.

KELLY

What's your password again? Oh, pepper.

DYONDRA

How do you know that?

KELLY

I don't. I mean, you told me.

DYONDRA

I most certainly did not.

KELLY

Anyway...

Kelly turns to type "Pepper" into the ATM. As she hits the first button, she has a FLASH --

SUPERIMPOSED OVER KELLY

We see Klimov using the same ATM machine at another time.

KELLY (CONT'D)

He was here.

DYONDRA

Who? Austin?

WE SEE FAST CUTS OF THE FOLLOWING --

An apartment door with the number 142.

A secret passageway in a wall.

Klimov with a bloody knife.

INT. MALL -- SECONDS LATER

Kelly backs away from the ATM, freaked out and screaming.

DYONDRA

What's wrong?

KELLY

I've gotta call Jenkins. Give me your phone.

DYONDRA

Who's Jenkins? What's happening????

KELLY

(losing it)
GIVE ME THE PHONE!

DYONDRA

Ahhhhhhhhh!!!!!!

Kelly takes the phone and walks away.

DYONDRA (CONT'D)

Where are you going? What about the party?!

KELLY

I'll meet you there.

EXT. STREET -- DAY

Jenkins cell phone RINGS. He dives for it.

JENKINS

What?

INT. KLIMOV'S APARTMENT -- LATER

We see the apartment door that Kelly saw in her psychic flash. Inside the apartment Kelly looks around. She is deeply upset. Medvak is there with Jenkins and Sporn.

KELLY

This is the place.

MEDVAK

We know where he lives. Tell us something we don't know.

KELLY

And there's blood everywhere... But not exactly in this room.

Medvak looks at Jenkins.

JENKINS

Alright, good, Kelly. Think about the bomb. Where is the bomb?

KELLY

I don't see any bombs. I just see blood. And a secret passageway.

JENKINS

(handing her a pen)
Touch this.

KELLY

You touch it.

Medvak turns to Jenkins, annoyed, while Jenkins shoves the pen in Kelly's pocket. Kelly keeps looking around touching the walls.

MEDVAK

You called me out for this?

KELLY

Hey, Mister Snippy, I'm missing the most important party of my life right now. I'm not here for my health.

(then)

Oh, here it is!

Kelly pushes on a wall revealing a secret door.

INT. BACK ROOM/HALLWAY - CONTINUOUS

The door opens and Jenkins, Medvak and Sporn slip silently in, guns drawn. Other agents follow.

It's very dark, but we can see signs of activity. There are medical supplies stacked in the hallway, a gurney, overflowing garbage containers, and lots of files.

Sporn opens a box: inside, masses of paperwork, piled on messily.

WE SEE INTO A ROOM -

There's a crudely fashioned operating table, with medical instruments lying around.

JENKINS

What the...?

A NOISE. Heads spin.

TWO LEGS are slipping up into a skylight escape hatch.

SPORN

In the ceiling, SIR!

Medvak jumps on the operating table and grabs at Klimov's feet, but it's too late. The escape hatch slams shut and gets braced down by something heavy.

MEDVAK

Get up on the roof!

Three Agents run out.

JENKINS

Suspect on the roof. Unit 23,
mobilize!

VOICE ON TALKIE

We're all over it.

Kelly has wandered in. She turns on an overhead light.

KELLY

What is this?

Jenkins leads her back in the hallway, out of view.

Sporn reads a file from one of the boxes.

.. SPORN

"Delivery: type O blood kidney, LAX,
10-06. Cash only. 100,000 American
dollars..."

MEDVACK

Black market organs.

Kelly is vibrating with fear. She doesn't budge from her spot in the hall.

MEDVAK

Goddammit. Eight months tailing
this guy...

JENKINS

So where's the bomb?

MEDVAK

Don't you get it? He doesn't have
the bomb. He's brokering kidneys to
people. That's where the money's
coming from. It's a dead end. We're
back at square one.

Kelly notices something:

A Igloo Cooler. She can't help herself but to open it:

INSIDE: Dozens of human organs in messy bloody clear plastic bags.

Kelly is horrified.

Just then an organ shifts in the bag, a bubble escaping.

KELLY

Oh my God. I can't handle this!

JENKINS

Let's get out of here.

KELLY

Aren't you going to do anything? I
think he's going to kill someone.
Or maybe he already did. I can't
tell the difference between the past
and the future.

Medvak rolls his eyes.

MEDVAK

Let's call the Highway Patrol. It'll
make them feel like real cops.

All the Agents laugh.

KELLY

You guys are disgusting. You give me this rap about responsibility, but look at you. People were murdered here and you don't even care.

JENKINS

Kelly...

KELLY

Don't even talk to me.

She storms out.

INT. HALLWAY - CONTINUOUS

Jenkins comes after Kelly.

JENKINS

Kelly, you can't just leave. I've gone out on a limb for you.

KELLY

I hope the limb snaps and you die!

She disappears down the stairs.

VOICE ON JENKINS' TALKIE

We've lost him, Sir.

EXT. BUILDING ENTRANCE - NIGHT

Kelly bounds out of the entrance when suddenly she is stopped by Randy, the Water Delivery Man. He smiles at Kelly.

She walks right up to him.

KELLY

Who are you and why are you following me all over the place?

RANDY

You and others like you are the hope of this planet.

KELLY

Whatever. Just get me out of here.

Randy smiles and gets into the back door of his Water Delivery Truck. Kelly follows him in.

INT. TRUCK - CONT -- CONTINUOUS

KELLY

I'm serious. What the hell is going on here? I have places to be!

RANDY

Close the door.

She does. Randy knocks on the wall. The truck starts moving.

RANDY (CONT'D)

I am part of an alliance. We mean to advance the progress of young men and women like yourself, those with special skills. It is our belief that you present the brightest hope for Earth's survival in the New Age. We are The Organization That Is Without A Name. You may use the acronym TOTIWAN, but that term has no meaning to me because we, in fact, do not exist.

KELLY

Okay, fine. Whatever. The thing is, I just made a life decision. I'm not using my para-freaking-normal powers ever again. It never works right and it only leads to sadness and despair.

RANDY

You lack telekinetic focus.

KELLY

I have a party to go to.

RANDY

Hold your right hand like this.

(he assumes a pose
reminiscent of Martial
Arts)

Hold your neck and shoulders in alignment and use your forefinger as a means to aim.

KELLY

Why am I doing this?

RANDY

Now focus on the middle section of the water bottle behind me and formulate a clear picture of a white hot light.

She just begins to focus when suddenly the bottle EXPLODES, water splashing down on Randy, soaking him. Randy doesn't flinch.

RANDY (CONT'D)

Now you see how precise you can be.

Kelly feels weird. Maybe she's intimidated by her own ability.

KELLY

Okay, thanks, Yoda. But you really don't need to teach me tricks because I'm off the paranormal kick.

RANDY

Resistance is natural. You will evolve into a place of comfort with your abilities.

KELLY

Again, thanks. Now I'm late for a party.

RANDY

Open the door.

She does, revealing---

EXT. AUSTIN'S HOUSE - NIGHT

And the party's in full swing.

Kelly steps out of the truck, a little dazed. The party is at full strength -- loud music, trash everywhere, passed out kids in flower beds.

INT. AUSTIN'S HOUSE -- MOMENTS LATER

Kelly enters and looks around. The place is trashed. There's a fog machine running full blast and people are coughing. Everybody seems to be having the BEST time. Austin sees her and goes over to her holding a blender. He's smashed.

AUSTIN

Hey, Kel. Didn't think you were gonna make it.

KELLY

Oh, hi, Austin. Sorry I'm late.

He goes to hug her but she backs away.

KELLY (CONT'D)

No offense, but is that puke on your shirt?

AUSTIN

Yeah. But don't worry, it's not mine. Want me to make you a mudslide?

KELLY

Sure.

AUSTIN

Cool.

Austin walks back to the kitchen to plug the blender in. Kelly sees Dyondra in the corner making out with TOBY. Dyondra sees her, too. She waves back and makes some eye gestures, never once breaking the lip lock. Kelly waves back. She is now officially depressed. She walks into the living room.

INT. LIVING ROOM -- CONTINUOUS

A couple of wasted guys sit on the floor staring at the TV and then at their hands. Kelly sits down on the couch, bummed out. She leans over and plunks her head down on the arm of the sofa staring at the TV. This sucks for her. She doesn't seem to fit in anywhere.

ON THE TV --

We see a news story about Klimov's apartment. Video images of bags being taken from the apartment. We can't hear any audio. They show a picture of Klimov.

She's distracted by a TAPPING: Austin is outside the window, waiting for the drinks from the TEEN BARTENDER. He holds up his hand with "HEY!" written on his palm.

She thinks that's sort of cute. She feels her pockets for a pen and finds the one in her pocket and...

SUPERIMPOSED OVER THE SCENE

Klimov's hand reaches for the pen. It's like he's in the room there with Kelly. In his other hand is the BRIEFCASE. He opens the case and inside it looks like a BOMB. The vision pulls back and we see Klimov and the BRIEFCASE BOMB in his apartment.

She sits up, freaked out.

KELLY

Oh my God!

Austin comes back with her drink.

AUSTIN

One ass-kicking special order mudslide
specially por vous.

KELLY

I... I gotta go.

Kelly runs out. Austin just stands there holding the glass,
confused and sort of weaving in place.

EXT. AUSTIN'S HOUSE -- MOMENTS LATER

Kelly runs to her car. Dyondra comes storming out of the
house behind her.

DYONDRA

Kelly! What is wrong with you?

KELLY

Dyondra, not now!

Dyondra catches Kelly -- (Maybe she dive tackles her?)

DYONDRA

Yes, now.

(then)

Kelly, you have been acting insane
all week. You're four hours late to
Austin's party and then you totally
blow him off when he makes you a
drink -- which incidentally rocks.
I mean, what GIVES?!

KELLY

You really want to know?

DYONDRA

YES!

KELLY

Okay. I have powers, Dyondra. I
can read minds. I can see people
and objects far away. I can move
things with my mind. Dyondra, I
have powers.

Dyondra just looks at Kelly for a second, then...

DYONDRA

You bitch! You tried ecstasy without
me! We had a pact!

KELLY

No, I'm serious. It's true.

DYONDRA

Oh, yeah? If you're so psychic, what am I thinking right now?

KELLY

You're thinking, A: "My shoes are so cute;" B: "What's the name of that guy I was making out with?" It's Toby, by the way. And C: "If Kelly can really read my mind right now she'll realize how shallow I am and not want to be my friend anymore."

DYONDRA

(with hand over mouth)
OH MY GOD!!!

KELLY

But the truth is, I've always been able to read your mind and that's why you're my best friend.

DYONDRA

(touched)
Really?

KELLY

Really. I gotta go.

Kelly gets in her car and drives off. Dyondra stands there, her brain thoroughly reorganized.

EXT. KLIMOV'S APARTMENT - NIGHT

Kelly lurks in the shadows. No one else is there yet.

A HOMELESS MAN, covered in layers of rags, pushing a shopping cart is coming this way, his face cast downward.

Kelly doesn't know if she should run or stand her ground. She can't see the Homeless Guy's face. And he's getting nearer. He's right there.

A VOICE

Hey.

Kelly shrieks and whips around to find Jenkins behind her.

KELLY

You scared the sugar out of me.
Where is everybody?

JENKINS

I'm it.
(off Kelly's pissed
reaction)
It's not our case any more.

KELLY

Everybody thinks I'm like Miss
clueless mall rat or something, don't
they?

JENKINS

Kelly, Klimov is not going to come
back here. He's probably in another
country by now.

KELLY

I'm telling you I saw this thing
that looked like a bomb, not that I
know what a bomb looks like but
whatever. I think what he's doing
is selling organs to finance this
bomb dealy-bob.

JENKINS

You mean, you saw that in your vision?

KELLY

No, that's just my theory.

A beat.

JENKINS

I've been fired before. It's not
that bad.

INT. APARTMENT -- HOURS LATER

The place has been ripped apart. Dark and eerie. Kelly and
Jenkins are sitting on the floor.

JENKINS

It's not here.

KELLY

I'm telling you it's here. Keep
looking.

JENKINS

Why don't you go home, finish your
Trig homework and forget about all
this?

KELLY

Are you giving up?

JENKINS

I'm not giving up. I'm graciously allowing you to give up.

KELLY

I don't give up. I've got STICK-TO-IT-IVENESS-ITUDE.

Kelly keeps looking. Just then, a NOISE up on the roof. FOOTSTEPS? They both freeze.

KELLY (CONT'D)

(whispering)
He's coming in the escape hatch!

JENKINS

(whispering into a tiny walkie)
This is Agent Jenkins. Please send agents and a police cruiser to 452 Winnetka. Backup to possible threat. Over.

VOICE ON TALKIE

Copy.

He motions for Kelly to stay in the living room while he

INT. BACK ROOM/HALLWAY - CONTINUOUS

Jumps on the operating table and climbs to the skylight.

INT. LIVING ROOM - CONTINUOUS

Kelly comes out, super-alert, jacked up on the excitement, when suddenly a transparent version of Klimov walks in front of her.

Kelly is having a vision.

OVER HER SHOULDER

This ghostly version of Klimov moves to the fireplace and lifts up the brick hearth. Underneath is a briefcase. Then the vision evaporates.

Kelly's heart pounds as she moves to the hearth and lifts it up. Lo and behold, underneath is a briefcase.

Someone is in the doorway behind Kelly. A UNIFORMED OFFICER, silhouetted.

She turns.

KELLY

Um, oh my god. Agent Jenkins is up on the roof, and I'm well, nevermind who I am, but I think this is some kind of dangerous explosive thing or whatever.

OFFICER

I think you're right.

He comes forward into the light.

IT'S KLIMOV, in a uniform.

Kelly sucks in the air to scream, but Klimov's hand covers her face. He hurls her across the room, her body smashing into the wall like a rag doll. WHAM!

He grabs the briefcase and moves to the door.

KELLY

WAIT! Wait one sec!

Klimov stops, impressed at her chutzpah.

KELLY (CONT'D)

Um, do you really think you're going to get away with this?

KLIMOV

I will kill you now.

Kelly holds her hand in the Martial Arts pose and Randy taught. She looks at Klimov. Klimov thinks she's nuts. He walks toward her.

KELLY'S POV - Klimov's arm in her sights.

Klimov stops, in pain. He looks at Kelly, unable to understand.

KLIMOV (CONT'D)

What are you doing...?!

His arm explodes inside his jacket sleeve.

He SCREAMS in agony, dropping the suitcase, falling to the floor.

Kelly stands stock still. She cannot comprehend what she's done.

Jenkins runs in from the other room. He sees Klimov, the briefcase. He takes Kelly by her shoulders.

JENKINS

Kelly, to preserve your value to the agency, you need to get out of here. Do you understand?

She looks at Jenkins emptily.

EXT. APARTMENT - NIGHT

Kelly, still in a daze, watches as two, three, four SQUAD CARS screech up.

Then a Black SUBURBAN out of which Cathy Sporn emerges.

AGENT SPORN

Come with me, Kelly.

Sporn takes Kelly by the arm.

INT. SUBURBAN - DAWN

Kelly has not emerged from her daze.

Two AGENTS sit in back, consulting their laptops.

AGENT 1

She's got Mock U.N. in Social Studies, first period. Assignment is Guam.

AGENT 2

Yeesh.

(looks at Kelly)

Kelly, are you prepared for your oral report?

(she shakes her head vaguely)

I'm going to give you some notes.

AGENT 1

Would you like to slip this sweater over your clothes so you're not wearing the same outfit as yesterday?

AGENT 2

Here's your Trig homework. Please don't assume we're going to do this every time. Some of the kids take advantage.

Kelly can't believe any of this.

EXT. SCHOOL - DAY

The Suburban comes to a stop, the Agents jump out. Kelly steps out, still listless.

Sporn puts the sweater on Kelly. Agent 1 tries to neaten her hair. Agent 2 hands her a backpack. Sporn looks right in Kelly's eyes.

SPORN

Try to act normal.

This finally gets Kelly's attention. She thinks it's a very strange thing to say. She half-laughs.

The Agents jump into the Suburban and speed out.

Just then a bus disgorges its contents. STUDENTS stream past her. She finally turns and walks toward the school.

THROUGH THE CROWD

We see Cody.

KELLY

Cody...

Cody sees her and runs away.

INT. AUDITORIUM - DAY

The place is decked out with lamo papier-mâché U.N. stuff. One banner reads: "Mock U.N.? Rock U.N.!"

In the crowd, we see

ANNETTE SIMPSON

She waves a crazy hello, then points to Kelly and then herself and then makes her hands talk to each other, I.e. 'You and I need to talk.'

Kelly looks away and finds someone else in the crowd: HER PARENTS!

ROBERTA

(big whisper)

Where were you last night?

HAL

(big whisper)

We're not mad. We're concerned.

Kelly doesn't know what to say.

Somebody takes Kelly by the shoulders: AUSTIN

KELLY

Hi. Hi.

AUSTIN

Did I do something jackassy last night? I don't remember.

(off Kelly's empty stare)

Anyway, hi...Bye.

He takes his seat.

Just then Dyondra comes in outfitted to the nines like a flirty French schoolgirl.

DYONDRA

Bonjour. Hi. Are you alright? Can you read my mind? Am I okay?

Kelly keeps walking and then sees:

JENKINS

He's just sitting down. He smiles at Kelly and gives her the thumbs up.

TAP, TAP, TAP. Cal Tuva approaches the mic at the podium.

COACH TUVA

Welcome to Mock U.N. I'm Cal Tuva. Alright, let's squeeze this kitten and see if it cries. Anybody want to go first?

Without missing a beat, Kelly stands.

KELLY

I would.

DYONDRA

Uh oh.

Everyone is amazed at this. Kelly strides up to the podium, completely unafraid. She looks a little askew -- a slightly deranged gleam in her eye. There's a nervous silence.

KELLY

Good morning, everyone. I'm here to speak on behalf of Guam. First of all, many people have been worried about Guam what with all the late hours and strange happenings. But I'm here to say, Guam is not crazy. Guam's just going through some funky changes -- for the better.

Everyone in the audience is thoroughly confused but riveted.