

Psych

"How Do You Solve a Problem Like Nina?"

by

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TEASER

SUPER: 1987

INT. HENRY'S HOUSE -- NIGHT

HENRY SPENCER - all in black, with a monster mask pushed up on top of his head - walks in through his front door.

From outside comes the SOUND OF CHILDREN'S VOICES.

HENRY

Alright, Shawn. I did what you asked.

Henry walks to the stairs, calling up them.

HENRY (CONT'D)

Shawn! Come on, before all the candy's gone!

SHAWN SPENCER finally appears and starts downstairs, wearing a puffed-up, curly-haired brown wig, an open-necked shirt, jeans, a huge belt, and a black leather jacket.

HENRY (CONT'D)

Shawn, why aren't you dressed yet?

Henry frowns at the wig in dislike.

HENRY (CONT'D)

And what's that on your head?

SHAWN

I *am* dressed. I'm Michael Knight.

HENRY

Who?

SHAWN

Dad!?
(long-sufferingly)
He *drives* the car.

EXT. HENRY'S HOUSE -- CONTINUOUS

Henry follows Shawn outside.

HENRY

Oh. Right.

Henry gestures to his car as costumed children scamper past. Stuck to the front grille is a red flashing police light.

HENRY (CONT'D)

Well?

SHAWN
It's okay, I guess.

HENRY
I thought this was what you wanted?

SHAWN
It's supposed to move from side to side, not flash on and off.

HENRY
Well I did the best I could, kid.
Take it or leave it.

ANOTHER FATHER, passing by, points up towards Henry's roof.

ANOTHER FATHER
Cool ghost, man. Must have taken
you all day.

HENRY
What?

Henry turns and looks up to see that a nun's habit over a cardboard skeleton has been attached to his roof, arms outstretched, and lit up for the whole street to see.

HENRY (CONT'D)
Shawn! Have you been in my stuff?
Where did you get that!?

SHAWN
From... Gus?

Henry advances on Shawn threateningly.

HENRY
Shawn.....!

SUPER: PRESENT

EXT. HENRY'S HOUSE -- DAY

Shawn and BURTON 'GUS' GUSTER approach the front door.

SHAWN
Okay, Gus. Best movie or tv show
combining man and machine. And...
go!

GUS
Shawn, as you know, I like to stick
with the classics.

SHAWN
So you're saying Knight Rider? Again?
(MORE)

SHAWN (CONT'D)

Gus. Come on. Think outside the box.

GUS

I was going to say Blue Thunder.

SHAWN

Excellent choice. What could be better than a silent helicopter?

GUS

Technically, Shawn, it wasn't silent. It still made noise, even in 'whisper mode'. Sort of a

(softly)

'sh sh sh sh sh sh sh sh sh...'

Shawn cups his hand behind his ear.

SHAWN

I'm sorry, I didn't quite catch that?

As Gus purses his lips to repeat it, Shawn cuts him off:

SHAWN (CONT'D)

Okay, my turn. And, in a surprise decision by the East German judge, I'm going to go for a little-known entry by the name of "Street Hawk."

GUS

You mean 'Air' 'Wolf'.

SHAWN

No, Gus. For once I'm going to pass over Jan-Michael Vincent in favor of a motorbike that could drive at 300 miles an hour through LA traffic.

GUS

Really?

SHAWN

Well... no, it was mostly just the film speeded up. But if you could do it, it'd be cool.

They reach Henry's front door and Shawn knocks.

SHAWN (CONT'D)

I can't believe you've never seen "Street Hawk," Gus.

The door opens to reveal Henry.

SHAWN (CONT'D)

Dad!

Shawn steps forward and gives him an exuberant bear hug, then heads inside, Gus at his heels.

HENRY

Shawn, what's going on?

INT. HENRY'S HOUSE - LIVING ROOM -- CONTINUOUS

Shawn and Gus enter the room.

SHAWN

Really. You never saw a single episode? Not even the one with George Clooney?

GUS

I'm sorry, Shawn.

SHAWN

It's just... we're usually so in sync about things like this. It makes me worry for our psychic bond.

Henry reappears.

SHAWN (CONT'D)

What am I thinking, right now?

Gus frowns, then glances around the room. He looks back at Shawn, a smug smile on his face.

GUS

You're wondering if "Baywatch" will ever come back.

SHAWN

How did you....?

Gus glances at Henry's red swimming trunks on a nearby chair.

SHAWN (CONT'D)

Ah, Gus. You know me well.

HENRY

Okay, guys, enough. To what do I owe the honor of this visit?

SHAWN

I wondered if you had any women's clothes in the house?

HENRY

What? Why would I?

SHAWN

I don't know. You might have them to dress up in... and if you did, I wouldn't judge you.

GUS

Neither would I.

HENRY

Well I don't. Have any or dress up in them.

INT. HENRY'S HOUSE - STAIRS -- CONTINUOUS

Shawn heads up the stairs followed by Gus and Henry.

SHAWN

So you don't have anything, anything at all?

HENRY

Shawn, what's this all about?

INT. HENRY'S HOUSE - SPARE BEDROOM -- CONTINUOUS

Shawn stops in front of a row of closets.

SHAWN

Dad, I'll come clean with you. It's for a client. She's very poor. She can't even afford to pay us.

HENRY

That's who the clothes are for?

SHAWN

Yes. And it's an emergency.

HENRY

Why, she's not naked, is she?

SHAWN

In a way... yes, she is.

HENRY

What does that mean?

SHAWN

It means she has very specialized clothing needs. So yes, she is fully dressed, but in the Lord's eyes, she's practically naked.

HENRY

The Lord's eyes? Let me get this straight. You have a female client who's very poor...

SHAWN

It's like she's taken a vow.

HENRY

Uh huh. And she needs clothes...

GUS

She needs the right clothes.

HENRY

Because she's very religious.

(skeptically)

Shawn, are you trying to tell me you
have a nun back at your office?

Shawn innocently opens the last closet door, revealing a plastic-wrapped nun's habit on a coat hanger, then falls to his knees, grasping at the material.

SHAWN

Oh my God! Gus, it's a miracle!

HENRY

Miracle, huh?

EXT. NEAR THE PSYCH OFFICE -- DAY

Shawn and Gus follow Henry as he strides along, the nun's habit thrown over his shoulder.

HENRY

So Shawn, when we get to your office,
am I really going to find a nun there?

SHAWN

Of course.

Gus looks at Shawn hopefully. Behind Henry's back, Shawn shakes his head.

EXT. PSYCH OFFICE -- CONTINUOUS

Henry faces them as they reach the door.

HENRY

Shawn, do you think I'm stupid? I
know why you want the nun costume.

SHAWN

It's not even Halloween!

HENRY

No. This time you want it for that
"Sound of Music" Sing-a-long tonight.

SHAWN

I'm shocked you would imply such a thing.

HENRY

You still expect me to believe there's a nun in here?

SHAWN

Yes.

HENRY

Okay, Shawn. Let's find out.

Henry opens the door, revealing:

NINA - in her early 20s, she's a young Julie Andrews in a demure, unsophisticated sun dress. She looks almost angelic as she sits with eyes shut and hands clasped in silent prayer.

Shawn looks stunned to find *anyone* there, much less a strange young woman who could actually pass as a nun.

But, being Shawn, he seizes the opportunity.

SHAWN

Sister!

Nina stands up, surprise and confusion all over her face. Shawn steps towards her, hoping she'll play along.

SHAWN (CONT'D)

I'm so glad you're still here, *Sister*.

NINA

Sister?

HENRY

Give it up, Shawn.

SHAWN

And this is my father, Mr. Spencer.

Nina stares from Shawn to Henry.

NINA

Oh, my God!

SHAWN

See, Dad, she can't stop herself from praying.

Nina looks in wonder at Shawn then at Henry.

NINA

Our... Father?

HENRY

Miss, whoever you are, you can stop
the praying now...

Henry flinches back in surprise as Nina throws her arms around
him, hugging him tight.

NINA

I can't believe this is happening.
I can't believe I've found you!

She steps back and stares at him, her eyes shining.

NINA (CONT'D)

Dad!

Henry and Shawn stare at her in mutual horror.

END OF TEASER

ACT ONE

INT. PSYCH OFFICE -- DAY

Nina sits on the couch looking up at Henry.

NINA

So you're not my father?

HENRY

And he's not your brother, either!

SHAWN

Allow me to introduce myself: Shawn Spencer, psychic. And this is Gus, my trusted assistant, chief bottle washer *and* 1989 peace prize recipient.

NINA

You mean this is *your* agency?

Shawn inclines his head proudly in acknowledgement.

NINA (CONT'D)

Then I came here to hire you!

SHAWN

Wait. I'm getting something...

Shawn throws his arms around Henry, who pulls away.

HENRY

Get off me, Shawn!

SHAWN

You want me to find... your father!

NINA

Yes! You *are* psychic!

Henry rolls his eyes and grabs the habit.

HENRY

Okay, Shawn, I'm leaving. And as I don't see any nuns here, naked or otherwise, I'm taking this with me!

SHAWN

But Dad, don't you *want* the hills to be alive?

Henry leaves, and Shawn turns his attention back to Nina.

SHAWN (CONT'D)

So, Ms...?

NINA

Nina.

SHAWN

Well, Ms Nina, why don't you tell us a little bit about your father and we'll see if we can locate him.

NINA

Well I've never met him. I don't even know who he is. He left us when I was just a baby.

GUS

Then what brought you to Santa Barbara?

NINA

My mother... she... she died. And... and I found some letters.

SHAWN

I see.

NINA

No. A S.

Shawn tilts his head to one side like a dog, not getting it.

NINA (CONT'D)

The letters A and S? They were on a gold charm bracelet she had. I think he gave it to her, to remember him by. But it was just too painful.

GUS

Gold allergies are pretty common.

SHAWN

I think she means emotionally, Gus.

NINA

No, he's right. She used to come out in a terrible rash.

Gus smiles smugly at Shawn.

NINA (CONT'D)

I found the bracelet in her jewelry box, then when I went through her things I found something else with A S on it. A postcard.

Cautious this time, Shawn grabs a postcard from his desk:

The picture shows his and Gus's faces on huge bodies in beachwear, and the words "Greetings from Psych!"

SHAWN

A postcard. You mean, like this?

Nina nods, slightly puzzled - what else would she mean?

SHAWN (CONT'D)

(triumphantly to Gus)

I told you they'd come in useful.

GUS

What about the other four hundred and ninety nine of them?

SHAWN

Four hundred and ninety eight, Gus. I sent one to my Nigerian pen pal, Balmundi.

GUS

The guy who e-mailed you asking for five thousand dollars?

SHAWN

Yes, but I think he appreciated this more.

(to Nina)

May I see the postcard?

Nina lets out a huge sob and fumbles for a tissue.

GUS

Are you okay?

NINA

I'm sorry. It's just... I still can't bear to think about it. There was a fire. I lost all mom's things.
(through sobs)

I don't have... anything... left!

GUS

You poor thing!

SHAWN

Hm. This could be tricky. Can you *describe* the postcard?

Nina digs out a folded sheet of paper from her bag.

NINA

I took these before the fire, just in case

(more sobs)

anything... ever... happened to it!

Shawn examines the two images that fill the sheet.

The left-hand image shows the message side of the postcard:

"AM DOING FINE - HOPE YOU ARE TOO. THANK YOU.
BE WELL, A S."

Shawn notices the 1992 Boston postmark.

SHAWN

Postmarked in Boston in '92. So
what brought you here?

NINA

The picture on the front.

Shawn looks at the other image, showing the postcard front.
It's an attractive, modern painting of a lighthouse.

He notices the artist's signature, W B, on one of the waves,
and also notices several unusual details of the lighthouse.

SHAWN

Ah yes, the old Santa Barbara
lighthouse. How did you track it
down?

Nina's busy blowing her nose and composing herself.

GUS

She obviously went to the A L P S.

SHAWN

The Alps? Gus, this isn't the Sound
of Music... and why are you spelling
things out? Is there a pre-schooler
we don't want to know our P L A N S?

GUS

Not those Alps, Shawn. The A L P S.

NINA

The American Lighthouse Preservation
Society.

Shawn still looks blank.

GUS

(to Nina)

Their database *is* second to none.

NINA

And the old Santa Barbara lighthouse
was the only one with those markings.

GUS

I can't believe you've never heard of the A L P S, Shawn. They're huge. In fact, I nearly sent you their Christmas card last year.

SHAWN

Really? You had an alternative to the bunnies kissing under mistletoe, and you didn't use it?

GUS

Those bunnies were adorable!