

**POWER RANGERS D.A.T.A.
TREK: EPISODE 38 - MY SELF-
SABOTAGE**

POWER RANGERS D.A.T.A. TREK: EPISODE 38 - MY SELF-SABOTAGE

Written by

Phil Ricciotti

Contact:

1/14/2007 DRAFT

Phil Ricciotti

"POWER RANGERS D.A.T.A. TREK: EPISODE 38 - MY SELF-SABOTAGE"

FADE IN:

EXT. THE STREETS OF LINCOLN PARK - NIGHT

RACHEL walks down the sidewalk with a fairly stoic look on her face.

RACHEL
(INNER)

No matter how many times I think about it, I still can't help but wonder where things went wrong with Paul. Sure he reacted a little too extremely when he saw that essay, but I can't help but think that maybe there was something that I did wrong.

Rachel continues down the sidewalk until coming up to the coffee shop.

INT. THE COFFEE SHOP - NIGHT

PAUL and KIA stand before a few trainees. The group also includes EDDIE. ISABEL is behind the counter, and MARK is sitting on the couch. Paul whistles at the trainees.

PAUL

Listen up newbies, you've all been hired or promoted to waiting staff, because the Lobe has been giving us some stiff competition. Kia and I here will be training you in the finer points of waiting on tables, since most of you lack any real experience.

EDDIE

Please Paul, you're making it sound like you're a drill sergeant or something.

PAUL

Look Edie, there's no messing around with this. So if you actually want to do this I re-he-he-he-he-he-heally think that you should listen to me. Now I'm going to leave the rest to Kia.

Paul walks away from the group.

KIA

Don't listen to him. He's just been a little upset for the past few days.

Rachel walks into the shop and walks over to Mark, and sits down on the couch. Mark notices Rachel's expression.

MARK

What's wrong this time?

RACHEL

Nothing I was just thinking of everything that's been going on between me, and Paul.

MARK

Are you still hung up on that?

RACHEL

Please you'd be in my position if you and Kia went through something like that. But still I can't help but wonder if maybe there was something that I did wrong.

MARK

Well on the surface it does look like everything was Paul's fault, so maybe you're good on this one.

RACHEL

Maybe.

A man dressed in a tracksuit with an undershirt underneath the jacket and a gold chain around his neck walks into the shop. The man also has black hair kept slicked back. He walks over to Mark.

MAN

Well, well, long time no see Mark.

MARK

How's it going Frank?

Paul walks up to Mark, Rachel, and Frank. He takes a look at Frank.

PAUL

(surprised) Frick!

FRANK

Paulie! How's it going cousin?

RACHEL

Wait a minute this greasy haired guy is Paul's cousin?

Frank raises his right hand.

FRANK

C'mon up top! (pause) Anyone?

Paul, Mark, and Rachel leave Frank hanging. Frank then slaps his right hand with his left.

FRANK

Self five, all right!

PAUL

Let's see, it's been like six years since I've seen you Frank, how's the Bronx treating you?

FRANK

I'm in Jersey now.

Paul notices the way Frank is dressed.

PAUL

So that's why you look like you just stepped off of the set of the Sopranos.

FRANK

Oh ha, ha, ha.

PAUL

What are you doing here?

FRANK

Can't I go see a cousin if I want?

PAUL

Would've been nice if you had at least called first.

FRANK

But I wanted to surprise you.

PAUL

Well congrats. I'm surprised. Especially considering that I haven't seen you in six years.

FRANK

Yeah, not since aunt Cheryl and uncle Rich's funeral.

Paul's expression has now gone to a sort of an annoyed disgust. Rachel notices this, and a big smile goes over her face. Paul notices Rachel smiling.

PAUL

You're just loving this, aren't you?

RACHEL

Maybe just a little, given our recent history.

FRANK

And speaking of this fine, fine, thing, aren't you going to introduce me cousin?

PAUL

(annoyed) Frank, Rachel. Rachel, Frank.

FRANK

Frank Morelli actually. So how 'bout it, wanna go out?

An uneasy look goes over Rachel's face. Paul notices, and starts to smile a little.

RACHEL

I'll think about it.

FRANK

I'll be around, and Paulie we gotta do something while I'm here.

Frank leaves the shop.

PAUL

Why'd it have to be him?

RACHEL

I take it you're not exactly a fan his, right?

PAUL

What do you think?

RACHEL

Maybe I will go out with me.

Kia walks over to Paul, Mark, and Rachel, and sits down on the couch beside Mark.

KIA

I've never seen trainees like *that*. (to Paul) And thanks for leaving them all to me.

MARK

Don't you want to be more than just a waitress?

KIA

But that's what I'm going to college for.

PAUL

Besides someone did say that she wanted more responsibility around here.

KIA

Well yeah, but-

MARK

(affectionately) Baby, please there's no way you're going to win this argument, so why don't we get out of here and do something?

KIA

You know I can't resist it when you talk like that.

Mark, and Kia position their heads the right way and give each other a quick kiss. Paul rolls his eyes, while Rachel turns her head to her right.

PAUL

Please, the both of you stop it and just get out of here.

Smiles go over Mark and Kia's faces and they get up off of the couch, and leave the shop.

RACHEL

Well at least one of the pairings that happened is working.

PAUL

And who's fault would that be?

RACHEL

Who's indeed?

FADE OUT. OPENING CREDITS.

FADE IN:

EXT. THE CAMPUS OF LINCOLN UNIVERSITY - DAY

Rachel walks around.

RACHEL
(INNER)

I still can't help but think about taking Frank up on his offer. But the only real question is if I do go out with him, would Paul see it as me doing it out of spite? Then again he did mention that he partially got back together with Kari out of spite against me.

One of Rachel's psychology professors runs up to Rachel.

PROFESSOR
Rachel, I'm glad I was able to find you on campus like this.

RACHEL
How come?

PROFESSOR
It's because of the essay you handed in about a week ago. It wasn't what I was expecting. So why did you go with something different than what you showed me?

RACHEL
(struggling) Well...I...uh...

PROFESSOR
You didn't tell that Paul person about that essay, did you?

RACHEL
No I didn't.

PROFESSOR
And has he since found out about it?

RACHEL
Actually he found out about it on the day that you wanted his "permission slip".

PROFESSOR
Did you tell him about it?

RACHEL

No, he found the pages I ran off for you in the trash at his coffee shop, and eventually saw, and read most of the essay on my laptop later.

PROFESSOR

And when you talked to him about it, what was his reaction?

RACHEL

He yelled at me, and told me to get out of the coffee shop. Why?

PROFESSOR

No surprise there.

RACHEL

What?

PROFESSOR

I thought I told you to be honest with him. And since you didn't...

RACHEL

No wonder he acted the way he did.

PROFESSOR

Exactly. Just out of curiosity, why didn't you tell him about it?

RACHEL

I don't know.

PROFESSOR

Well I'm sure you'll figure out the answer some time down the line.

The professor walks off.

MALE VOICE

I know why you didn't tell him.

Rachel freaks out a little, and turns around to find SCOTT.

RACHEL

How long have you been there?

SCOTT

Long enough, why?

RACHEL

You kinda scared me a little like that
one creepy janitor who likes to sneak
up on people.

SCOTT

Please I'm not like that nut job.

RACHEL

Okay so enlighten me, why didn't I tell
Paul about everything?

SCOTT

Fear.

RACHEL

Fear of what?

SCOTT

I was just picking a random
psychological problem. Now if you don't
mind, I've got a class.

Scott walks off.

RACHEL

(INNER)

Scott might actually be right, but
could I have been afraid of?

FADE OUT.

FADE IN:

INT. THE COFFEE SHOP - LATE AFTERNOON

Paul and Kia are watching over the trainees, taking particular notice that most of them are not doing that great of a job. Isabel is behind the counter.

PAUL

I see what you mean now.

KIA

So what are you going to do about it?

PAUL

The only thing I can do right now.

KIA

Is it-

PAUL

I think you all ready know the answer to that. But we'll wait and see how things are going first.

Rachel walks into the shop, and walks up to Paul. However Frank (wearing the same clothes as the previous night) soon follows her.

RACHEL

Paul there's some-

FRANK

(to Rachel) So how 'bout it?

RACHEL

How about what?

FRANK

What we talked about last night. You gonna go out with me or not?

RACHEL

Well...

PAUL

Just go out with the man.

FRANK

Thanks cousin. (to Rachel) Meet me back here in a couple of hours. Okay?

RACHEL

But-

Frank leaves the shop.

RACHEL

What was that about?

PAUL

He hasn't changed much in six years. If you don't eventually bend to his will, he'll nag at you, like you usually nag at me.

Rachel shoots Paul a venomous look.

RACHEL

Look there's something I want to talk to you about.

Paul checks his watch.

PAUL

Love to, but can't.

Paul rolls his eyes a little.

PAUL

(unenthused) I've got a date with Kari in a few minutes.

Paul heads for the apartment above the shop.

RACHEL

Great. Just great.

KIA

It's not his fault that he's become a little busy in his personal life recently.

KARI walks into the shop.

KARI

Hey Kia, have you seen Paul?

KIA

He just went upstairs to get ready for your date.

Rachel looks over at Kari, and shoots a partial look of disgust goes over her face. Kari notices.

KARI
Jealous much?

RACHEL
What do you mean?

KARI
I think you know. And sweetie you've had your chance with him.

RACHEL
So did you, but look at you now.

KARI
At least I didn't write about him behind his back.

Rachel makes a fist with her right hand, and winds it back. Kia steps in between Rachel and Kari.

KIA
Both you, please don't fight.

MALE VOICE
Besides, if you're going to get into a catfight, save it for my birthday.

Rachel, Kia, and Kari look to the side to see Paul wearing his bike jacket, and carrying his usual red helmet, and his extra yellow helmet. He hands the yellow helmet to Kari.

RACHEL
You're letting her use that helmet?

KARI
He bought for me originally.

PAUL
(to Kari) C'mon, let's go.

Paul and Kari start to head toward the back door.

RACHEL
(somewhat angrily) Fine doesn't matter; I have a date with someone anyway.

Paul and Kari pay not attention to Rachel as they leave through the back door of the shop. A couple of tears start to form in Rachel's eyes.

KIA

Rachel please, you're seeing Frank tonight, unless of course you're really only going out with him to partially spite Paul.

Rachel wipes the tears from her face.

RACHEL

I know, I know. It's just that-

KIA

You really do care for Paul, don't you?

RACHEL

Yeah.

Isabel comes out from behind the counter.

ISABEL

Everything all right?

RACHEL

Everything's fine. I guess I need to go prepare for my date tonight...(reluctantly) with Frank.

ISABEL

You're actually going out with Frank? Why?

RACHEL

I don't know. I guess it's to mostly shut him up. Why?

ISABEL

If it's only going to be one date, then fine. Because he is definitely the kind of guy you used to think Paul was.

FADE OUT.

FADE IN:

INT. A CHINESE RESTAURANT - EVENING

Paul and Kari are sitting at a table, eating. Paul has some chicken fried rice, Kung Pao chicken, a few sweet and sour chicken balls, as well as a few spare ribs on his plate, and an egg roll. Kari has some fried rice, an egg roll, a few chicken balls, some beef and broccoli, and some mushu pork. After eating a few bites Paul picks up his water glass, takes a sip, and places it back on the table a good distance away from Kari's glass. After Paul sets his glass down, Kari picks hers up and takes a sip, and sets it back down. Kari looks over at Paul as he is eating and seems to be enjoying her time; Paul on the other hand seems a little more interested in his food than anything else.

KARI

So how come you never took me here when we were going out?

PAUL

This place only opened up a couple of years ago. Actually this was the place were Isabel first introduced me to Dario.

KARI

So how has married life been treating her so far?

PAUL

Not all that good really. The two of them seem like they just can't stop fighting recently, for some reason.

KARI

Think they'll-

PAUL

No idea.

KARI

I've been meaning to talk to you about something since we started doing this again.

PAUL

What?

KARI

Well since we're both just about out of college, and at the right age, I was thinking that maybe we could...

PAUL

Get married?

KARI

Well I was thinking at least an engagement, but eventually, yeah.

PAUL

I don't know.

KARI

What's wrong? I always had some feelings for you, and you wanting to get back together, to me at least, showed that you probably still have some feelings for me. So what do you say?

PAUL

I still don't know. Could we at least see where this is going first?

KARI

What do you mean, "see where this is going"?

PAUL

We've been apart for four years, and I'm sure some of the feelings that we had for each other died down a little, so could we at least see if they come up again?

KARI

Fine I guess, but I just want you to know one thing before we do this.

PAUL

What?

KARI

I've always loved you, even during those four years.

PAUL

(a little unsure) Okay.

Paul shifts in his chair a little bit, and also starts looking a little uneasy. Kari notices.

KARI

You know, just forget that last part.
And you're right; we should just see
where this goes before doing anything
rash.

Paul and Kari go back to eating, and finish off their meals. A waitress comes by their table and clears away their dishes. Moments later the waitress comes back with a small plastic tray with two fortune cookies, a couple mints, and the bill. The waitress leaves, and Paul and Kari grab the fortune cookies. Paul opens his up and reads his fortune.

PAUL

(INNER)

You will come to a realization in the
near future (pause) I all ready have.

Paul starts to eat his cookie, as Kari opens hers up, and reads the fortune.

KARI

Unless we change direction, we are
likely to end up where we are going.
What's yours say?

Paul slides his fortune over to Kari.

FADE OUT.

FADE IN:

INT. AN ITALIAN RESTAURANT - EVENING

Rachel (in different clothes than before), and Frank (still wearing the same clothes) sit at a table. An order of bruschetta is on the table, and Rachel and Frank are both nibbling on pieces of it. Frank looks at Rachel with some interest, but Rachel on the other hand looks a little disinterested. A waiter comes up to the table carrying two plates, one with Chicken Parmesan, the other with penne in pesto sauce. The waiter puts the Chicken Parmesan down in front of Frank, and the penne in pesto down in front of Rachel. Frank starts to dig into his meal, while Rachel only really takes a bite or two out of her penne. An attractive blonde waitress walks past the table and Rachel notices Frank noticing the waitress.

RACHEL

I'm sorry I can't do this.

FRANK

You can't do what?

RACHEL

All of this. I only agreed to go tonight because of what Paul said, and frankly you're not my type.

FRANK

And that's supposed to mean?

RACHEL

Like I said I only agreed to go out with because of what Paul said about you nagging me, although last night I was thinking about agreeing to this out of spite.

FRANK

For Paul?

RACHEL

(sarcastically) No for Mark, of course Paul! (normally) But I actually came to a realization today, and I don't want to hurt him.

FRANK

So what's this mean?

RACHEL

I'm sorry Frank, but I'm leaving right now.

Rachel gets up from her chair and leaves the restaurant. The waitress walks by Frank again, and he signals her to come over to him. He whispers something into her ear, but she ends up slapping him on the face, and walking away.

FRANK

All right.

EXT. THE RESTAURANT - NIGHT

Rachel walks down the sidewalk looking somewhat satisfied, but at the same time somewhat sad.

RACHEL

(INNER)

As I walked down the street I couldn't help but think about this decision. I knew it was the right one, but at the same time I can't help but think what Frank's probably feeling. Then again given the way he's been acting he's probably not torn up about it. But there's one thing I can't help but wonder; how are things going with Paul and Kari right now?

EXT. THE STREETS OF LINCOLN PARK - NIGHT

Paul and Kari walk down the sidewalk. Kari has one of her arms linked with one of Paul's, and still looks like she is enjoying herself. Paul on the other hand still does not look like he is into the evening. The two of them continue down their path until they eventually walk past Rachel. Paul and Rachel glance at each other, and give each other somewhat sad looks. Rachel stops, and watches Paul and Kari walking down the street until they leave her sight.

RACHEL

(to herself) He didn't look like he was, when we went out.

Rachel starts to walk again.

RACHEL
(INNER)

He's not happy with her? I'm not sure if I should be happy about this, or feel bad for Kari because of what it could eventually mean. Either way I guess we're both kinda getting what we deserve. He only went out with her again to spite me, and I guess what just happened with Frank is me getting mine. But I really don't think that Paul should be suffering like that right now, especially since everything was my fault. (pause) You've got to get your mind off of this Rachel. Just go home.

FADE OUT.

FADE IN:

INT. THE COFFEE SHOP - DAY

Paul, Mark, and Kia sit around the couch area. Isabel is behind the counter watching over the trainees.

KIA

So how's it going with Kari now that you've been on a few more dates?

PAUL

I've got to end it with her.

KIA

What?

MARK

Why?

PAUL

I'm just not feeling everything that I did in high school. But I think she still sees me the way she did back then.

KIA

How did she see you back then?

PAUL

Almost as if my name should actually be "Clark Kent", but in reality, I know I'm no Superman.

KIA

You're right. You've got to end it with her, especially if you're just not going to be happy.

MARK

And that is after all the most important part of a relationship. (to Kia) Right?

Kia looks over at Mark and smiles.

KIA

Right.

Frank (still in the same clothes) comes into the shop, practically knocking the door down, and looking a little angered. He walks over to Paul.

FRANK

You and me need to talk about Rachel.

PAUL

What about her?

FRANK

She walked out on me last night.

KIA

She did?

FRANK

Yeah, she mentioned something that sounded like she was just humoring me. And nobody humors Frank Morelli on stuff like this.

PAUL

Well there's got to be a first time for everything. Look Frank, I don't know what kind of bimbos you usually go out with in Jersey, but Rachel's so much different than that.

FRANK

I'll say. Do you know how much of a pain in the butt she is?

PAUL

Please, I know that more than anyone else. She can be a great aggravator, she can nag like you can, and she can also be a little too intrusive. Sure she's a pain in the butt, but she's *my* pain in the butt.

Mark and Kia look at Paul, and then each other with astonished looks on their faces. They both get up and walk away from the couch area.

MARK

Did he just-?

KIA

Uh-huh.

Mark and Kia go back to the couch area.

FRANK

So what should I do about this?

PAUL

There's nothing you can do. Just leave her alone. She's obviously not interested, and as she'd probably say, you need to get over this egotistical image you have about yourself.

FRANK

But I never strike out like this.

Paul starts to clap his hands sarcastically.

PAUL

Well congratulations, you just did. Now are you going to calm down, or do I have to kick one of my first cousins out of my coffee shop?

FRANK

Fine. I'm going.

PAUL

You going to be around later?

FRANK

No I'm going back to Jersey, where people actually like me.

Frank leaves the shop, and slams the door on the way out.

PAUL

Looks like I've got a call to make.

KIA

To who?

PAUL

My aunt Donna.

KIA

Who's she?

MARK

Depending on your perspective, she's either Frank's mom, or Paul's mom's sister.

Paul gets up off of the couch, and takes out his morpher. He then rotates the screen and dials a number.

FADE OUT.

FADE IN:

INT. THE COFFEE SHOP - MIDNIGHT

The shop is empty except for Paul and Kari, who are standing in front of each other. Kari slaps Paul's left cheek with her right hand, and runs out of the shop partially crying, just as Rachel walks in. Rachel walks over to Paul, who is now rubbing his left cheek with his left hand.

RACHEL

What was that about?

PAUL

I broke it off with Kari.

RACHEL

Really? Why?

PAUL

You saw me last night with her. You saw that I wasn't exactly happy.

RACHEL

Was there anything that was said or done that caused you to break up with her?

PAUL

Well Dr. Lopez, and yes I realize I haven't called you that in a while, if you must know she mentioned something about wanting to get engaged last night.

RACHEL

But the two of you are only twenty-two.

PAUL

I know. I know I'm too young for this, but as you all ready know, I just wasn't happy with her.

RACHEL

That is the more important part.

PAUL

You know I just realized something.

RACHEL

What?

PAUL

The last time we were in here alone at this hour, is when (pause) you know.

RACHEL

Speaking of that, there's something that I've been trying to talk to you about.

PAUL

What?

RACHEL

I talked to the professor of mine who that essay was for, and she made me realize something.

PAUL

Go on.

RACHEL

Everything that happened between us was my fault.

PAUL

Really?

RACHEL

I should've been honest with you about that essay from the start. I guess you could say that because I didn't tell you about it, I sabotaged what could've been something like what Mark and Kia have.

PAUL

But why weren't you honest about that?

RACHEL

I don't know. I guess I thought you might've flipped out on me, or something.

PAUL

But that happened because you didn't tell me about it.

RACHEL

Do you think things would've been different had I been honest with you?

PAUL

Rachel, had you been honest about all of this I probably would've accepted it. After all psychology is your passion.

RACHEL

You would've?

PAUL

Had you been honest with me, yes I would've. But since you weren't, you kinda shot yourself in the foot.

RACHEL

If it's any consolation, I realize that.

PAUL

I figured as much.

RACHEL

Here's a question, and I know it might sound like something Eddie or Scott would ask, but if you had the chance to have had your memory erased of all of this, would you have taken it?

PAUL

No.

RACHEL

Really? Why not?

PAUL

While everything that happened was a little devastating, at the same time I'm glad that something could make me feel that way. Because that sort of thing makes you feel alive. It makes you feel human. And the only way for me to have felt that way is if I had felt something really good before that. So you have to take the good with the bad, because that's how we grow. After all, things can't always be smiles and sunshine, like in practically every movie Disney ever produced.

Rachel starts to laugh a little.

RACHEL

You know, you're right. So how are we? Are we good?

PAUL

I think we're still at a point where we both kinda need to get over each other a little, but I think eventually, we'll be good.

Smiles start to go over both of their faces. Rachel checks her watch.

RACHEL

It's getting a little late.

PAUL

Yeah, I need to lock up for the night.

Paul and Rachel walk to the door. Rachel goes through the door and starts to walk down the street. The lights from within the shop can be seen turning off as she walks past it.

RACHEL

(INNER)

I guess in the end, what it all boils down to is honesty in relationships like this. And it's good to know that things would've been different had I been honest with him from the beginning. While I'm sure both Paul and I need to get over each other. I know that someday we'll be together.

Rachel continues to walk down the sidewalk.

END