

HAUNTED SISTER

Screenplay by

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FADE IN:

EXT. SOUTH PASADENA/PALMER DRIVEWAY - DAY

On a broiling summer day, DIANE PALMER, 35, closes her eyes in the front seat of the family's Volvo station wagon -- she's exhausted; the car is packed to bursting, with rafts and bicycles strapped to the roof. JANINE and LENORE, 5, identical twins, their raven hair in braids, share the back seat with toys, backpacks and suitcases.

Lenore puts a finger to her lips, demanding silence from her sister, then steals out of the car. She skulks along the side of the two-story Craftsman house, passing her father, BILL, 35, as he locks the front door.

EXT. BACK YARD - DAY

Lenore retrieves the hidden key under a flower pot, then unlocks the back door and slips into the house.

EXT. DRIVEWAY/VOLVO - SAME

Diane stirs awake as Bill gets behind the wheel. They exchange a weary look -- they're finally ready to go!

BILL
Prescriptions?

Diane scans their vacation list, makes a check-mark.

DIANE
Got everybody's.

BILL
Bathing suits?

DIANE
Times four -- just hope mine still fits.

BILL
Okay. We're off.

As he backs onto the street, a TINY VOICE emerges from the back seat.

JANINE (O.S.)

Mommy.

DIANE

(to the back seat)

Your Grampa is going to teach you girls to swim this summer, won't that be great?

(to Bill)

Picnic basket?

BILL

In the trunk, with blanket.

They start off down the residential street.

JANINE (O.S.)

Mommy!

Diane turns around -- Janine is barely visible amid the stuff.

DIANE

What, honey?

JANINE

You forgot Lenore.

The parents share a look.

INT. PALMER DEN - DAY

Lenore is sprawled in front of the TV watching a rerun of the PATTY DUKE SHOW. While watching, she unravels her braids, liberating her luxurious raven hair.

PATTY DUKE THEME

(ON TV)

Still they're cousins, identical cousins and you'll find ...

Her father hustles into the room, exasperated.

BILL

Turn it off, Lenore.

She pretends that he's not there.

PATTY DUKE THEME

(ON TV)

... they laugh alike, they walk alike, at times they even talk alike ...

BILL
 (looking around)
 Where's the remote?

She shushes him. He crouches in front of the TV, blocking her view, and looks for the power button.

LENORE
 Daddy, no -- go away!

PATTY DUKE THEME
 (ON TV)
 ... you can lose your mind, when
 cousins are two of a kind.

He turns off the TV -- she tries to turn it back on but her father scoops her into the air, which elicits a high-pitched squeal.

INT. VOLVO/PALMER DRIVEWAY - DAY

Diane glumly watches her husband emerge from the house with Lenore kicking and screaming in the crook of his arm.

DIANE
 Oh, Lord -- she took out her
 braids.

INT. VOLVO (MOVING) - DAY

The car navigates through FREEWAY TRAFFIC. Diane checks in the back seat where Janine is patiently re-braiding her sister's hair.

JANINE
 It's okay, Mommy.

INT. VOLVO (MOVING) - DAY

The Palmers speed along a DESERT HIGHWAY while listening to CHARLOTTE'S WEB on tape. In back, Janine is drawing a picture of a spider in its web in her sketch pad -- she's talented. When Lenore tries to see what she's drawing, Janine covers the page.

INT. MOTEL 6 ROOM - NIGHT

The family sleeps, Diane and Bill in a queen bed, Janine on a fold-out cot by the window. The adjacent cot is empty.

EXT. MOTEL PARKING LOT - SAME

Seated in the Volvo driver's seat, Lenore pretends to drive while mimicking her MOTHER'S VOICE.

LENORE

We're not stopping, Mommy ... no,
you just went ... that's too bad,
you have to hold it.

INT. VOLVO (MOVING) - DAY

The Volvo travels on a BRIDGE across the Colorado river, Janine riding in front between her parents.

PALMERS

(SINGING)

'We'll build a bungalow big enough
for two, big enough for two, my
honey, big enough for two, walla
walla walla ... '

Alone in back, not singing, Lenore retrieves her sister's notebook from under the seat and looks at the spider drawing.

PALMERS (cont'd)

(SINGING)

'... and when we're married, happy
we'll be, under the bamboo,
underneath the bamboo tree ...

Lenore rips out the page and slips it out the window.

PALMERS (cont'd)

(SINGING)

' ... boom boom, boom boom, boom
boom boom boom boom boom ... '

INT. VOLVO (MOVING) - DAY

In late afternoon, the Volvo crests a hill overlooking a meadow dotted with sheep and bordered by aspen trees. The sisters are cuddled asleep in the back seat.

EXT. IDAHO SHEEP RANCH - DAY

Bill parks in front of a ranch house with a wrap-around cedar porch. PAUL and DORA PETERSON, 70s, spry elders, hurry out the front door. Diane embraces them on the porch steps.

DIANE

Hi, Mom, hey, Dad -- how are you?

GRAMMA DORA
Tip-top, honey.

GRAMPA PAUL
We were starting to worry you might
miss the cocktail hour.

Bill greets his in-laws with hugs.

BILL
No chance of that.

GRAMMA DORA
And where are the little darlins'?

The grandparents follow Diane back to the Volvo where the
girls are still asleep in the back seat.

GRAMMA DORA (cont'd)
Oh, my -- just two little angels.

BILL
And my recommendation is to let
sleeping angels lie.

EXT. PETERSON PORCH - DAY

At sunset, Grampa Paul, Diane and Bill enjoy a cocktail while
the girls play 'Go Fish' on the floor. Gramma Dora arrives
with two wrapped presents.

GRAMMA DORA
Anyone interested in presents?

The girls jump up excitedly, reaching.

JANINE/LENORE
(unison)
Me! Me!

GRAMMA DORA
Wait, let me guess.

She studies each face.

DIANE
Don't worry, Mom -- we get mixed
up, too.

GRAMMA DORA
This one for Lenore, this one for
Janine.

The girls enthusiastically rip off the paper.

GRAMA DORA

Let's see how smart I am.

Each box contains a hand-made shirt, one pink with the name 'JANINE' stitched on front, the other blue with the name 'LENORE' -- but Dora made the wrong choice. Janine happily grabs the pink shirt out of Lenore's hand, gives her the blue one.

DIANE

Oh, so cute. You're a genius, mom.

JANINE

Thanks, Gramma.

She strips off her T-shirt and puts on the new pink one, but a frowning Lenore only stares at her blue one.

GRAMMA DORA

What's the matter, dear?

Lenore throws it down and runs into the house -- Dora's taken aback. Diane follows to the door.

DIANE

Lenore -- come back and apologize to Gramma!

JANINE (O.S.)

No!

GRAMMA DORA

Guess I'm not such a genius after all.

Janine goes to her grandmother, looks soulfully into her eyes.

JANINE

My sister hates blue, but I guess you didn't know that.

GRAMMA DORA

No, I didn't. Does your sister also hate blue sky, and the deep blue sea?

Puzzled by the question and looking ready to cry, Janine retreats to her mother for a reassuring hug.

GRAMMA DORA (cont'd)
I'm just kidding, honey.

BILL
(joking)
Why oh why did the good Lord give
us two when just one would do?

He gets a critical look and a pinch from his wife.

BILL (cont'd)
Me, too -- just kidding.

Unbeknownst to them, Lenore is spying through a crack in the door, taking it all in.

INT. GIRLS' BEDROOM - NIGHT

Diane softly sings to the twins falling asleep in a shared double bed -- Lenore's on the far side, next to the window.

DIANE
(SINGING)
... hushabye, don't you cry, go to
sleepy, little babies -- when you
wake, you shall have all the pretty
little horses, blacks and bays,
dapples and grays, coach and six
little horses.

She kisses Janine's cheek, then leans across to kiss Lenore, but before she can, Lenore opens her eyes and frowns, stopping the kiss.

DIANE (cont'd)
(whispering)
You weren't very nice to Gramma
today. Think maybe you might try a
little harder tomorrow?

Lenore stares, unblinking.

DIANE (cont'd)
You try. And I want you to wear
the shirt she made -- hear me?
(no reply)
I've been waiting all year to see
my mom and dad and I'm not going to
let you spoil it. Good night,
Lenore.

She leans over to kiss her, but Lenore turns away.

DIANE (cont'd)
 Why don't you and I just say a
 little prayer together.
 (taking her hand)
 Dear God, I'm sorry for hurting
 other people's feelings. Help me
 to be more like my sister, happy
 and giving to others, amen.

Lenore yanks her hand away. Diane, sighing, turns out the
 bedside lamp, leaves. Lenore stares at the full moon rising
 over the ridge. She starts to cry, waking her sister.
 Janine puts an arm around her, comforting her.

JANINE
 (SINGING, softly)
 Hushabye, don't you cry, go to
 sleep, little baby ...

INT. PETERSON KITCHEN - DAWN

Wearing their new blue and pink shirts, Lenore and Janine
 drift sleepily into the empty kitchen. They pad down the
 hall, peek into a room where their parents are sleeping.

INT. PETERSON KITCHEN - DAY

The adults drink coffee around the breakfast table while Paul
 makes blueberry pancakes on the griddle.

GRAMPA PAUL
 Better wake up those girls, if they
 want 'em hot.

Diane opens the door to the GIRLS' BEDROOM -- nobody's there.
 She takes it in, her face worried.

EXT. PETERSON BARN - DAY

Gramma Dora and Bill stand to the side as Grampa Paul and
 Diane emerge horseback from the barn.

GRAMMA DORA
 Check the Indian trail -- I'll bet
 anything they're headed for the
 lake.

GRAMPA PAUL
 I'm sure you're right, mother.

The riders gallop up the field, parting the sheep flock.

EXT. FOREST/MOUNTAIN LAKE - DAY

Lenore and Janine, raven hair down to their waists, skip along the old Indian trail that winds through the woods. They're holding hands, laughing, squinting into a ray of sunlight splintering through the trees.

At the top of a rise, they reach a mountain lake situated about fifty yards down slope, where a MOTHER DEER and her FAWN are drinking. Janine watches mesmerized, but Lenore starts toward the water. Janine grabs her hand.

JANINE
You'll scare them.

LENORE
Deers like me.

Breaking away, Lenore runs down the slope.

JANINE
Lenore!

Lenore keeps running. Janine starts running, too.

JANINE (cont'd)
No!

At the lake, the deer lift their heads, ears twitching. A light rain begins to patter the water. They bound away just before Lenore reaches the shore. She's mad. Janine catches up.

JANINE (cont'd)
I told you, silly.

A SUDDEN FLURRY of BEATING WINGS. The girls turn as a PADDLE OF DUCKS flies in low, so low their wings nearly brush their shoulders, then land gracefully on the water.

LENORE
Duckies!

She rips off her shirt, kicks off her sneakers.

JANINE
Mommy said don't go in the water,
we can't swim.

LENORE
I can.

She darts into the shallow water. A tall fir tree, felled by a lightning strike, reaches into the lake, its trunk disappearing in deep water about 30 yards from shore.

LENORE (cont'd)
 Quack, quack, quack!
 (beckoning Janine)
 Come on -- she won't know, if you
 don't tell her.

Swept away by her sister's daring, Janine also strips off her shirt, sneakers, then steps QUACKING into the water. More timid than her sister, she stays close to the trunk of the fallen tree.

The girls splash in the shallows, but as the ducks swim out into the windy chop, Lenore ventures into deeper water. Janine clambers onto the fallen tree and crawls along it, staying abreast of her sister.

OVERHEAD, an EAGLE is circling. Suddenly the big bird, its wing span six feet, dive-bombs with lightning speed to the lake and strikes one of the ducks.

Lenore, in water to her neck, and Janine, on the tree, watch in horror as the eagle flies off with the duck in its talons. The girls scream, their SHRILL CRY ECHOING across the lake. Losing her footing, Lenore swallows water and slips under. Janine watches her sister flail, before plunging in to save her.

UNDER WATER, the girls sink toward the grassy bottom.

On SHORE, the pink and blue shirts lie abandoned on the sand. A TERRIBLE SILENCE descends on the woods, except for the sound of HONKING DUCKS and the RAIN, falling ever harder.

FADE TO BLACK:

On a BLACK SCREEN, the RAIN cross-fades with a RINGING ALARM CLOCK.

GRAPHIC: **Twelve Years Later**

INT. SOUTH PASADENA/TEENAGER'S BEDROOM - DAWN

A GIRL, 17, bats the ALARM CLOCK off the night stand, silencing it; the room is decorated in blue and embodies the cheerful exuberance of youth, with everything in its place, the headboard plastered with photos of friends.

BOOMER, an Irish Setter sleeping on the bed by her feet, wakes with a PEAL OF THUNDER. The girl opens her eyes, too.

Pretty in a faintly Goth way, with deep brown eyes and raven hair tightly braided, she scratches Boomer behind the ears.

GIRL
It's okay, Boomer.

She looks out the French windows over her bed.

BACK YARD - GIRL'S POV

Rain patters the water in the back yard pool.

BACK TO:

THE GIRL

She stares uneasily. (VOICE-OVER IN *ITALICS*.)

GIRL'S VOICE (V.O.)
It was raining on the day I died.

The Setter belly-crawls over to lick her face.

GIRL'S VOICE (V.O.) (cont'd)
*I wish somebody could invent a way
to make things unhappen, but they
can't.*

She kisses his nose, puts an arm around him, then falls gently back to the pillow.

INT. PALMER KITCHEN - DAY

WILLIAM (aka, Will), 8, a sensitive, tousled little guy, runs into the kitchen where Diane and Bill Palmer, now mid-40s, are sipping coffee in the breakfast nook; Bill's dressed for work in jacket and tie, Diane's still in her bathrobe. Will plops down, pours a bowl of cereal.

BILL
Morning, Will.

WILL
Guess what, she's still in bed.

DIANE
What was that scream I heard?

WILL
All I did was jump on her bed and she said she was going to clobber me good, then she ...

BILL
That's enough, Will -- you don't
need to tell us everything your
sister says.

WILL
(with a look to mother)
But I thought that was my job.

DIANE
I said no such thing.

WILL
Poop.

DIANE
And don't say poop.

She goes to the HALL STAIRS.

DIANE (cont'd)
(calling)
Janine -- if you're not down here
in two minutes, you'll be walking
to school this morning.

The girl comes around the corner, sleepily descends the
stairs.

JANINE
It's raining.

DIANE
I know that, darlin'.

Janine kisses her mother, drapes her arms around her and
closes her eyes, as if going back to sleep.

DIANE (cont'd)
I hope you're coming to my opening
this afternoon.

JANINE
Of course. What's for breakfast?

They walk into the KITCHEN with their arms around each
other's waist. Janine gives her father a morning kiss.

JANINE (cont'd)
Daddy -- will you put a lock on my
door, so Will can't just barge into
my room.

BILL
Anything you want, sweetie.

DIANE
What a pushover -- can I ask for something, too?

BILL
Name it, honey.

Diane pretends to think as Janine slips into the breakfast nook next to her brother, nudges him over.

DIANE
Hawaii.

WILL
Yeah, me, too, Hawaii, and I want a dirt bike, and a new glove, and a secret agent lock on my door -- okay, dad?

Laughing, Bill picks up his briefcase and heads for the door, blowing kisses to his family.

BILL
I'll consider all your wishes, which means I better get myself to work and make us some money.

WILL
Good idea, dad -- see ya'.

JANINE
Bye, daddy.

DIANE
Have a good day, honey.

INT. FRONT HALL - DAY

Boomer watches hopefully as Janine puts on her raincoat by the front door.

JANINE
Be a good dog, Boomer -- you take care of my room.

As soon as she's out the door, Boomer runs through the house to the dog door in the kitchen -- he zips outside.

EXT. PALMER HOUSE - DAY

In a light drizzle, Boomer runs around the house, barking. The Setter catches Janine at the edge of the lawn. Laughing, Janine crouches and gives him a hug and kiss on the nose.

JANINE

I love you, too, Boomer -- but you
can't come to school. I'll see you
later. You stay.

Boomer sits obediently, whimpering, as Janine hurries along
the sidewalk.

INT. SCHOOL BUS (MOVING) - DAY

Riding in the front seat of the school bus, Janine stares at
the WIPERS SWISHING on the big windshield. Some KIDS ARE
TALKING quietly, others doing homework as their bus navigates
the RAINY STREETS of South Pasadena. With a blue pencil, she
adds 'shadow' to a charcoal sketch of a fawn drinking at a
mountain lake. She's a talented artist.

The bus stops and RAMBUNCTIOUS BOYS get on. When one sits
next to her, she shuts her notebook.

EXT. HIGH SCHOOL PARKING LOT - DAY

Janine gets off the bus by the school's oval track. Despite
the rain, some athletes are working out before school.

She stops to watch SCOTT NELSON, 17, handsome with red hair,
as he makes a running approach, then gracefully propels
himself over the high jump bar. Getting up, he sees her
watching and waves. She waves back, shyly, then hurries
toward the school.

INT. SPANISH CLASS - DAY

Seated in front near the teacher's desk, Janine checks her
homework while OTHER STUDENTS make a commotion at the back.
She's dressed conservatively and wears no jewelry, which
contrasts with other girls around her dressed in the latest
teen chic, with pierced ears and noses.

RAFE JOHNSON, 17, six foot two, handsome with dark auburn
hair, muscular, hustles through the door. On his way past
Janine, he grabs the paper out of her hand.

RAFE

Mind if I borrow this?

She smiles, watching him make his way to the back. Other
KIDS GREET him with a sense of awe -- the all-star
quarterback is respected by the guys and loved by the girls.
When the BELL RINGS, MR. SABIA, 30s, enters.

MR. SABIA
 (in SPANISH)
 Okay, pass your homework to the
 front.

Janine watches to make sure that her homework gets passed,
 but Rafe is still copying. She sighs. Mr. Sabia hovers by
 her desk as he collects the papers.

MR. SABIA (cont'd)
 (in SPANISH)
 Can you help this afternoon with
 tutoring?

JANINE
 (in SPANISH, fluently)
 Yes, but I have to leave at 4 -- my
 mom has an art show opening at the
 mall.

MR. SABIA
 Che bueno.

INT. CORRIDOR - DAY

In the hall flooded with STUDENTS, Janine's at her locker
 getting books when Scott, the high jumper, pops out from the
 other side, startling her.

SCOTT
 Hey.

She offers an exasperated look, though secretly happy to see
 him.

JANINE
 Did you really have to do that?

SCOTT
 I did.

JANINE
 So ... you like jumping in the
 rain?

SCOTT
 (grinning)
 I do.

JANINE
 Really? I hate rain.

SCOTT

That's too bad, 'cause the beach is pretty sweet in the rain -- want to go?

JANINE

Does the ocean get deeper when it's raining? And wetter?

SCOTT

(admiringly)

Only you could come up with questions like that -- let's find out.

JANINE

Like when?

SCOTT

Like now.

JANINE

I can't -- I tutor Spanish after school.

SCOTT

So? I've got track, we'll be back in time, and nobody but us will know the difference.

These two are feeling a strong attraction.

JANINE

I thought you were a nice boy.

SCOTT

I am.

JANINE

Not.

SCOTT

(smiling)

You want to be a goodie-good the rest of your life?

She gives him a playful shove, but he rebounds back, leans close.

SCOTT (cont'd)

You should come -- nothing to lose, right?

JANINE
 Could we call it an educational
 field trip?

SCOTT
 If you insist.

She returns her books to the shelf, keeping only a chemistry textbook, then closes the locker with a wary smile.

JANINE
 Okay.

He raises a victory fist.

SCOTT
 He scores -- yes!

Taking her arm, he leads her into the THRONG OF STUDENTS rushing to class, but she stops.

JANINE
 I have to drop this book at the
 library.
 (off his look)
 I don't think we'll be studying
 much chemistry at the beach.

Pretending to twirl a mustache, Scott leers close to imitate an over-the-top villain.

SCOTT
 Depends on what kind of chemistry
 you're talking about.
 (she giggles)
 Meet on the side in five?

JANINE
 I'll be there.

She hurries in the other direction.

CATHERINE (O.S.)
 (calling)
 Hey, Janine.

CATHERINE TYLER, 16, stylish platinum hair, catches up from behind.

CATHERINE (cont'd)
 I saw that.

Janine smiles as they continue walking.

CATHERINE (cont'd)
See you for lunch?

JANINE
Can't.

CATHERINE
Why not?

JANINE
We're going to the beach.

CATHERINE
What? You never skip.
(off her look)
Oh, wow.

Janine stops by the library door.

JANINE
And I'm pretty sure he's going to
kiss me.

CATHERINE
For real?

JANINE
No -- just one hundred percent
positive.

CATHERINE
Go for it, Janine.

Laughing, Janine waves good-bye as she enters the library.

EXT. SCHOOL WALKWAY/SIDE STREET - DAY

In a steady drizzle, Janine hurries to the curb where a small SUV is speeding toward her. When the driver hits the brakes, the car slides on the slick pavement, nearly hitting her. It doesn't stop for another thirty feet. She runs forward, jumps in.

SCOTT
Sorry about that.

JANINE
We're free!

INT. SUV (MOVING) - DAY

Scott drives the rainy Pasadena streets.

SCOTT
Where to?

JANINE
Zuma?

He checks his watch, nods.

SCOTT
We can make that. Cool. Hey,
Janine ...

They exchange hormonal looks, neither one watching the busy road. He leans close. She does the same. Their lips are puckering when ...

A WHITE VAN skids through a red light at the intersection of Colorado and Fair Oaks, ramming the SUV on Scott's side. Their car spins multiple times before it crashes into the plate glass of a corner store.

Trapped in the mangled wreck, Janine stares in shock at her hand wedged against her face. She hears the sounds of more SHATTERING GLASS, a DISTANT SCREAM, the PANICKED VOICES of PASSERS-BY, a SIREN. Her eyes close.

EXT. ANOTHER DIMENSION OF TIME AND SPACE - SAME

In a swirling fog, Janine stumbles up a path in a dense forest. She hears the sound of a DEEP-THROATED BONG, then feels the RUSHING WIND. In the distance, there's a field of flowers, and, beyond it, something that might be a FABLED CITY -- crystal spires, but blurry.

As she continues on, PEOPLE emerge from behind trees, as if looking to see who it is. They're not exactly people, but SHIMMERING SPIRITS. She doesn't know anyone until ... WOODY SINCLAIR, 5, grabs her arm. Frightened, she bats his hand away and hurries on. HOLLY DeWITT, 10, a girl who died in fourth grade, approaches.

JANINE
Holly?

Holly nods. Someone taps her shoulder -- she spins around, breaks into tears.

JANINE (cont'd)
Grampa.

She tries to put her arms around him, but he backs away.

GRAMPA PAUL
It's not your time.

Behind him, Woody and Holly silently watch.

JANINE
I died, Grampa.

GRAMPA PAUL
(gently)
Go back, Janine. You can, you
know, but you have to hurry.

JANINE
How can I go back? I don't know
where I am. I don't know how I got
here.

GRAMPA PAUL
You have the choice.

Woody and Holly nod solemnly, their eyes full of love.

JANINE
I don't want to go back. I want to
stay here, with you.

GRAMPA PAUL
(urgently)
Go back!

WOODY/HOLLY
(unison)
Go back!

A FIVE-YEAR OLD GIRL approaches, her long raven hair wet and
wild, her skin pale, wrinkled.

JANINE
Lenore? Lenore, is that you?

The little girl stares, her eyes exuding only hate.

JANINE (cont'd)
Aren't you going to say anything?

LENORE
You did it, you know. It was all
your fault.

JANINE
What do you mean?

LENORE
You took my life.

JANINE
Lenore, no! That's not true!

LENORE
Maybe you don't remember now, but
you will, when you're back with Mom
and Dad, and that little brother
and your stupid dog, you'll
remember ...

JANINE
How do you know everything?

GRAMPA PAUL
We know.

JANINE
Is Scott here, too?

GRAMPA PAUL
Janine -- you've got to leave, and
right now.

WOODY/HOLLY
(pointing into the dark)
Go back, go back, go back.

Panicking, Janine looks toward the dark woods from whence she
came, then at her grandfather.

JANINE
Good-bye, Grampa -- I love you.

She stares guiltily at her sister.

JANINE(cont'd)
Bye, Lenore.

LENORE
I'm coming with you.

Janine backs away.

JANINE
You are not, you can't!

She turns and hurries back through the trees. Lenore,
laughing, starts skipping after her. Janine breaks into a
run. She looks behind -- Lenore is gaining ground.

JANINE (cont'd)

No!

She runs faster, but Lenore runs faster yet, catching her in the thick of the trees.

JANINE (cont'd)

Nooooooo!

They grapple like two cats scratching in a back alley.

INT. EMERGENCY ROOM - SAME

The unconscious Janine is surrounded by DOCTORS and NURSES fighting to bring her back to life.

ER DOCTOR

We've got a bleeder -- clamp!
Clamp!

A NURSE searches for a pulse on her neck.

NURSE

Still no pulse.

ER DOCTOR

Paddles.

A SECOND NURSE gives the paddles to the doctor, who puts them on Janine's chest.

ER DOCTOR

Everybody back.

He shocks her -- her body arches. The monitor shows a flat line.

ER DOCTOR

Juice her again.

Another jolt arches her body. They wait, watching the monitor. After a long beat, the flat line converts to peaks and valleys.

NURSE

She's back.

The team congratulates each other while staying on task.

INT. GLENDALE ADVENTIST HOSPITAL/INTENSIVE CARE UNIT - NIGHT

A NURSE leads the parents into the darkened room. In shock, Diane goes to the bed, strokes Janine's forehead.

DIANE

Oh, my God, my baby.

Her daughter's on a ventilator with an IV drip in her left arm and a tube in her nose; her head and chest are wrapped in bandages and her right arm's in a splint. Bill goes to the other side, touches his daughter's face, fights back tears.

No one is aware of the **SHIMMERING SPIRIT sitting cross-legged at the end of the bed -- it's the 5-year-old Lenore, fierce blue eyes, wrinkled skin, wild and damp raven hair, staring grimly at her twin.**

(When we see or hear the 5-year-old Lenore, the action or dialogue is delineated in bold type.)

INT. INTENSIVE CARE UNIT (TIME LAPSE) - DAY/NIGHT

ACCELERATED TIME LAPSE of the comatose Janine while her parents and various doctors and nurses come and go around the bed. WE SEE SUBLIMINAL FLASH CUTS of **LENORE'S SHIMMERING SPIRIT in multiple locations -- the little girl with a threatening demeanor.**

INT. INTENSIVE CARE UNIT - DAY

Will looks somberly at his sister, still unconscious but off the ventilator. He can barely recognize her with all the bandages. His father stands behind him.

WILL

... Boomer likes to sleep on your pillow, but I told him he can't when you come home. I haven't messed with any of your stuff, well, maybe once, but that was because ...

(interrupting himself)

Hey, Janny -- stop kidding around, wake up!

He starts to tug her arm but Bill stops him. Will buries his face in his dad's trousers.

On the ledge outside the window, LENORE'S SHIMMERING SPIRIT turns away to watch CARS SPEEDING along the FREEWAY.

INT. INTENSIVE CARE UNIT - NIGHT

Curled up in the chair, LENORE'S SHIMMERING SPIRIT listens with wounded eyes as Diane, lying next to Janine, SINGS softly into her daughter's ear.

DIANE
Hushabye, don't you cry, go to
sleepy, little baby ...

Lenore comes around the bed and stares icily at the two of them -- this is everything she missed out on. There's no telling what she might do.

DIANE (cont'd)
... when you wake, you shall have
all the pretty little horses,
blacks and bays, dapples and grays,
coach and six little horses ...

Suddenly Lenore clambers onto the bed and cozies backward until her spirit merges with Janine's body.

THE TWO SISTERS OCCUPY A SINGLE BODY.

INT. INTENSIVE CARE UNIT - DAY

At dawn, Diane wakes next to Janine. She slips off the bed, goes to the sink where she rinses her face.

JANINE (O.S.)
Mom?

Diane turns -- Janine is staring, frightened.

JANINE (cont'd)
Mommy ...

Overcome with emotion, Diane hurries to the bed, strokes her daughter's cheek.

DIANE
Honey, oh honey ...

JANINE
That hurts, mom -- everything
hurts.

DIANE
I'm so sorry, baby.

In distress, Janine lifts up, grimaces in pain.

DIANE (cont'd)
Don't try to move.

Janine falls back to the pillow.

JANINE

I feel awful. What's wrong with my head?

She looks to her right arm encased in the cast.

JANINE (cont'd)

Is it broken, too?

DIANE

Sweetheart ... the doctors said your head hit the windshield. That's why it hurts.

JANINE

Where's dad?

DIANE

He's with your brother. Will's been so worried. And Boomer is guarding your room -- he absolutely refuses to leave.

Janine tries to smile.

JANINE

Mom ... what about Scott?
(off her hesitation)
You have to tell me.

DIANE

Scott is out of Intensive Care ...

JANINE

The truth.

DIANE

They don't know if he'll walk again.

Janine fights back tears.

DIANE (cont'd)

But it's only been a week since the accident. We're all praying for the best.

Janine's eyes flicker, disturbingly.

LENORE

You forgot me.

(The Lenore character speaks from within Janine's body, in a voice that sounds child-like, with an eerie, edgy pitch.)

DIANE

What?

LENORE

You're my mother, and you forgot me.

Janine, shocked by what she just said, covers her mouth.

DIANE

Of course I didn't forget you --
I've been with you the whole time.

Janine bursts into tears. Diane strokes her daughter's cheek, holds her hand.

DIANE (cont'd)

Shh -- it was a terrible accident,
sweetheart, but you're safe now,
shh ...