

Ghost Whisperer

A life for a life

By
Denise Gibb

1. **INT. AMBULANCE – NIGHT**

Sirens wail. Jim's Partner, BOB, is driving. JIM sits in the passenger's seat. As they approach the accident scene, JIM leans forward - anxious.

2. **EXT. ACCIDENT SCENE - NIGHT**

A RED 4-wheel-drive vehicle, the same make and model as Melinda's, lies upturned on its roof.

3. **INT. ABULANCE – NIGHT**

JIM turns snaps a look at BOB.

JIM

Can you make out the license
plate?

BOB

JK104563

4. **INT. MELIND'S BEDROOM – NIGHT**

MELINDA is tossing restlessly; dreaming. In her dream she can hear JIM scream.

JIM (V/O)

Noooooooo!

MELINDA sits bolt upright in bed – awake. Jim's side of the bed is empty.

MELINDA

Jim?

Melinda reaches for her cell phone, dials, gets out of bed and walks to the window and peers out into the night.

5. **INT. AMBULANCE - NIGHT**

JIM sits motionless, eyes forward – frozen. BOB reaches across and shakes him by the shoulder.

BOB

Jim – if it is Melinda, she'll need
our help NOW.

6.

EXT. ACCIDENT SCENE - NIGHT

The rear tire is still spinning, petrol leaks from the upturned vehicle. A BODY – face down – lays unconscious, head, arms and torso half-way out of the smashed passenger window. It's too dark to tell whether it's male or female. A SECOND PERSON (accident victim) stumbles from the other side of the wreckage. His dress is Gothic. The black three-quarter length coat he is wearing makes him look demonic.

BOB (V/O)

Come on Jim, move.

7. INT. AMBULANCE – NIGHT

JIM'S cell is ringing. JIM is frozen. BOB snatches Jim's cell phone off the dashboard and answers on the last ring.

BOB

Jim's phone.

MELINDA (V/O)

Bob? Where's Jim?

JIM hears Melinda's voice. He snaps out of it and snatches his cell phone off Bob.

8. INT. MELINDA'S BEDROOM

JIM (V/O)

Melinda?

MELINDA smiles and turns away from the window and GASPS. A ghostly Gothic looking young man (TROY) is standing on the other side of her bed.

JIM (V/O)

Melinda! Where are you?

Blood streams down from the multitude of lacerations on TROY'S ghostly face. Things in the bedroom begin to RATTLE.

TROY

I was **not supposed to die!**

OPENING TITLES (00.30)

9. EXT. ACCIDENT SCENE - NIGHT

JIM is running toward the back of the ambulance pushing a trolley stretcher laden with one of the accident victims. A POLICE OFFICER (MANNY) lends a hand. They reach the back of the ambulance. Manny grabs Jim by the upper arm to make him pause for a moment.

JIM

Like I said, one dead, two injured.
Help me load this one.

JIM and MANNY quickly load the accident victim into the rear of the ambulance.

MANNY

Jim, the vehicle is registered to a
Mrs Melinda Gordon.

JIM

I know.

MANNY

That's your wife!

JIM

I know.

BOB arrives with the second victim on a trolley stretcher. JIM jumps out of the ambulance to help. MANNY follows and checks the face of the second victim.

MANNY

Was Melina one of the injured?

JIM

No.

MANNY

Was she even involved in the
accident?

JIM

No.

MANNY

What's going on Jim?

JIM shakes his head and climbs into the rear of the ambulance. BOB moves to shut the rear door. MANNY stops him.

JIM

You know as much as I do Manny.
Now let us go.

BOB slams the rear door and strides to the driver's door. Sirens wail.
MANNY watches the ambulance reverse back onto the road then accelerate away. Something is amiss.

10. INT. MELINDA'S BEDROOM – NIGHT

JIM creeps into bed trying not to disturb MELINDA. He makes AMEROUS moves toward her.

MELINDA, pretending to be asleep, giggles. JIM realises she's awake and attempts to kiss her. Melinda pushes JIM away playfully.

MELINDA

Bad night?

JIM rolls onto his back, puts his hands behind his head and looks up at the ceiling.

JIM

You could say that.

MELINDA props herself up on one elbow and runs a reassuring hand through JIM'S hair.

MELINDA

I know.

JIM shakes he's head as if to 'say no you don't'. MELINDA raises a finger to his lips to quieten him.

MELINDA

You lost one tonight.

JIM remains silent. MELINDA tilts her head to one side. Doubt washed over her expression.

MELINA

Jim?

MELINDA turns on a soft ambient bedside light and sits upright. JIM sits up and faces her.

JIM

He died in our car.

MELINDA

But our car was-

MELINDA looks past Jim to the end of the bed. TROY is fluctuating slightly from a solid to opaque form. TROY looks angry.

MELINDA

Our car - how?

TROY looks at MELINDA and draws a horizontal cut-your-throat line across his throat with his index finger. JIM follows MELINDA'S stare toward the end of the bed. He sees nothing. The BEDSIDE light flickers once then turns off.

JIM

What is it Melinda?

MELINDA climbs out of bed and opens the bedroom window curtains slightly. Moonlight streams in. TROY fades. As he does he runs his index finger across his throat again and points at Melinda.

MELINDA

That lamp needs fixing. That's all.

MELINDA climbs back into bed. JIM props himself up using his pillow.

JIM

Melinda. I froze tonight.

MELINDA

What do you mean?

JIM

I thought it was you. I couldn't move. I couldn't think. I couldn't do anything.

MELINDA

Only for the first few seconds- I'm sure.

JIM

What if-

MELINDA reaches across and kisses JIM. He embraces her. Together they slide down in the bed.

11. **INT. LOCAL MECHANICAL WORKSHOP –DAY 2**

MELINDA stands with local MECHANIC, TED. TED stoops to inspect the door lock. The APPRENTICE mechanic hovers warily in the background.

TED

See not a mark. They must of
picked the lock.

TED straightens himself and heads for the workshop office. MELINDA follows. She makes eye contract with the APPRENTICE. He shrinks away.

MELINDA

Or they had key.

TED

By the look of this, my guess is
they were looking for cash.

MELINDA steps over debris resulting from a vandalised office. TROY slips past. Melinda catches him in her periphery vision. Melinda suddenly stumbles forward as if pushed. TED breaks her fall.

TED

Careful there Mrs. Gordon. Don't
want there bein' another insurance
claim.

MELINDA smiles, rights herself and looks around the room for TROY.

MELINDA

Did they take anything else?

TED

Now that's the strange thing Mrs.
Gordon –

TED walks over to a key board and selects a set of car keys.

TED CONT:

...they didn't steal any tools, petrol
or cigarettes – just your car.

TED motions MELINDA to exit out the office door. They walk toward the workshop's open double-roller doors. A WHITE SEDAN is parked outside. MELINDA shivers involuntarily and looks behind her into the workshop. A shadowy figure slips behind the APPRENTICE. TED follows MELINDA'S gaze.

TED

Anything wrong Mrs. Gordon?

MELINDA

No...I...I

TED

Hope the car is to your likin'. Bein' a hire car an' all I didn't think you'd want anything too big.

MELINDA

No it's great Ted. Thank you for organizing it for me.

TED

All part of the service Mrs. Gordon.

MELINDA seats herself in the driver's seat of a HIRE CAR (WHITE SEDAN). TED, leans in through the open window and hands MELINDA the keys.

TED

We're really sorry 'bout your car Mrs. Gordon.

MELINDA smiles, waves TED good-bye and drives off. The APPRENTICE emerges out of the shadows in the workshop and watches Melinda drive away.

12. **INT. MELINDA’S HIRE CAR – DAY 2**

MELINDA glances up at the rear vision mirror and GASPS. TROY is sitting in the back.

MELINDA

What do you want?

TROY

That’s not very friendly.

MELINDA

That’s because your energy is not very friendly.

TROY

Aw...you should be more careful when stepping over things.

MELINDA

You shouldn’t be using your energy to push people.

MELINDA keeps checking her rear view mirror and the road in front.

TROY

Who says?

MELINDA

There is so much love waiting for you – why are you fighting it?

TROY

What would you know about
what's waiting for me?

MELINDA

You're not the first.

TROY

I came to you for help. Is that what
you think?

MELINDA

What then?

TROY

I'm here for revenge.

MELINDA

Against whom?

TROY

YOU! I died because of your
husband.

MELINDA looks forward just in time to see the car in front has stopped. She
slams on the brakes hard – hitting her forehead on the rear vision mirror.

13. INT. ANTIQUE STORE – DAY 2

A WHITE SEADAN pulls into a car park directly in front of the Antique Store. MELINDA steps out of the vehicle. MELINDA pushes the front door of the Antique Store open, wrestling with her keys and handbag.

MELINDA looks toward the empty counter – no Andrea. She looks sad.

TROY moves in the background unnoticed. MELINDA is suddenly struck in the head by a flying object. MELINDA drops gently to the ground – taken by surprise.

The shop door bursts open. JIM'S MOTHER rushes in, flustered. She sees MELINDA on the floor.

JIM'S MOTHER

Melinda...oh goodness. I'm
late...the traffic...are you alright
dear?

The shop door slams shut. PORCELAIN miniatures slide off the top of a glass show case at the back of the store and smash on the floor.

JIM'S MOTHER

Good gracious Melinda – the door,
your merchandise – I'm not getting
off to a good start here.

TROY stands towering over MELINDA. Melinda looks up at TROY. JIM'S MOTHER looks in the same direction, but can't see anything.

JIM'S MOTHER

What is it? Are you concussed?
Goodness, look at cut on your
forehead.

TROY kicks MELINDA'S handbag away from her. JIM'S MOTHER watches Melinda's handbag scuttle across the floor on its own.

JIM'S MOTHER

You do the strangest things
sometimes, dear.

MELINDA

A young man died in our car last night. He's-

JIM'S MOTHER looks at MELINDA – worried.

JIM'S MOTHER

No... Andrea died dear. Goodness you're still in shock.

MELINDA stands, assisted by JIM'S MOTHER and gathers her handbag.

JIM'S MOTHER

Now come here and let me look at that cut on your forehead.

MELINDA

No. I need to see Jim. I'll be fine.

MELINDA dashes out the door. JIM'S MOTHER shakes her head, turns and busies herself with opening the shop.

14. INT. MELINDA'S HOUSE/KITCHEN - DAY 2

JIM is dressed for work. He's making sandwiches in the kitchen. He is surprised, but pleased to see MELINDA. He hugs her. JIM notices the cut on her forehead.

JIM

Are you alright? What happened?
You and Mother didn't-

MELINDA

Jim, be serious. The young man who died in our car last night...he-

JIM is distracted, inspecting MELINDA'S forehead.

JIM

Can we talk about that later?

TROY stands behind JIM. MELINDA looks past JIM at TROY. Troy gives Melinda the ‘cut-your-throat’ sign.

MELINDA

No...we need to talk about it now.

JIM takes a quick look back over his shoulder then turns back to MELINDA.

JIM

Melinda I’m not sure about what happened.

MELINDA

That’s why I need to know. He blames you – us – for his death.

Doubt flashed across JIM’S face.

JIM

Oh.

JIM’S emergency pager beeps. JIM is distracted.

MELINDA

He’s a strong energy. Be careful.

JIM

He kisses MELINDA’S forehead, grabs his sandwiches and keys.

JIM

He stole **our** car Melinda. That’s the only connection.

MELINDA

But Jim, he blames you for -

JIM

Can we pick this up tonight when I
get home? I have to go.

MELINDA smiles with uncertainty, grabs her handbag, picks up her car keys
and follows JIM.

15. EXT: MELINDA'S CAR – DRIVEWAY AT HOUSE 0 DAY 2

The front door SLAMS itself shut catching MELINDA'S heel and sending her
stumbling forward. JIM steadies Melinda.

JIM

Careful.

MELINDA is about to explain, but thinks better of it.

JIM

Promise we'll talk about it when I
get home.

JIM hugs MELINDA and leaves. Melinda heads toward the hire car and gets
in.

16. INT. MELINDA'S HIRE CAR – DAY 2

MELINDA turns the ignition key. The motor won't start. Melinda looks up
into the rear vision mirror. TROY stares back at her. The radio is interrupted
both by static and attempted engine starts.

MELINDA

Why are you doing this?

TROY suddenly appears in the front seat - his face inches away from
MELINDA'S.

TROY

I shouldn't be dead. Your husband
is a MURDERER.

MELINDA finds it hard to breathe.

MELINDA

You stole our car. You died by your own doing.

TROY

NO! Your husband took too long to rescue me.

MELINDA'S mobile phone rings. She answers.

MELINDA

**I'm sorry. I'll be back shortly.
Yes...I'm alright I'll-**

MELINDA pulls the mobile phone away from her ear and looks at it, pushing the on button. Flat battery.

TROY

HE froze like a scared girl.

MELINDA

Jim is not responsible for your death.

TROY vanishes. MELINDA hears him outside the car.

TROY V/O

I WAS NOT SUPPOSED TO DIE!

17. EXT: MELINDA'S HIRE CAR - DRIVEWAY

MELINDA'S gets out of the HIRE CAR. TROY is stands on the roof of like a Gothic Priest. His three-quarter coat is training behind him. He arms are raised upward.

TROY

Do what thou wilt shall be the whole of the LAW!

MELINDA

Who are you?

TROY looks down at MELINDA

TROY

You know nothing but the light.

TROY jumps off the roof of the car and lands near MELINDA. She takes a step back. Troy menaces Melinda.

TROY

I draw on the darkness for my strength.

MELINDA steps back from TROY. They circle the car like cat and mouse.

MELINDA

You've been watching too many movies.

TROY

Do what thou wilt shall be the whole of the Law. Thou hast no right but to thy will.

MELINDA

And what Will is that – exactly?

TROY

My will. My truth. My Destiny.

MELINDA

Your destiny now is to cross over.

TROY

My destiny is your destiny.

MELINDA

If you want me to help you cross
over then ask. If not – leave! I
don't have time for your school boy
melodrama.

TROY vanishes. MELINDA looks around for him and then decided to get back into the car. Melinda starts the engine and drives off.

18. INT. MELINDA'S CAR/ TRAVELLING BUSY HIGHWAY – DAY 2

STATIC interferes with the radio. MELINDA checks her rear vision mirror. She is alone, but something is wrong with the cruise control. The car is inexplicably gaining speed. MELINDA starts to weave in and out between cars. MELINDA double checks the cruise control and tries to adjust it.

MELINDA

Stop it. I know you're doing this.

MELINDA is fighting hard to stay in control of the vehicle. Her speed increases, her driving becomes reckless.

TROY (V/O)

How do you like my school boy
melodrama now? Every time I
cheated death, I gained more
power.

MELINDA glances at her cell phone on the front seat. She scans the car, desperate for another solution for help.

MELINDA

That's insane. Where did you get
that idea? You have no power.
You're dead.

19. EXT. HIGHWAY. MELINDA'S CAR TRAVELLING - DAY

MELINDA'S car weaves dangerously in and out of traffic.

20. INT. MELINDA'S CAR/TRAVELLING BUSY HIGHWAY - DAY

TROY appears in the front seat. He looks excited, yet agitated.

TROY

Is that so. Well the Dark Princes of
Dawn wants you to drive faster.
That's it...remember to swerve at
the last minute.

MELINDA over corrects. IN SLOW MOTION the car skids out of control.
Melinda fights the steering wheel. The car hits a curb and tilts.

21. EXT. MELINDA CAR/ ACCIDENT SCENE - DAY

MELINDA'S car rolls over and tumbles down an embankment.

22. INT. MELINDA'S CAR/ACCIDENT SCENE - DAY

MELINDA hangs upside down. Only her seatbelt holds her motionless body
in place. TROY has righted himself and looks at MELINDA curiously.

TROY

Just like you – I wasn't supposed to
die. A life for a life I say.

COMMERCIAL BREAK ONE

23. EXT. MELINDA'S ACCIDENT SCENE – DAY 2

Flashing lights. Rescue vehicles. An ambulance is at the scene. JIM and BOB scuttle down the embankment. Bob diverts to the passenger's side, Jim to the driver's side of the upturned WHITE SEDAN. Jim smashes the driver's side window. BOB yanks open the passenger's side and crawls in. BOB reaches the driver first.

BOB

Jeezuz no.

JIM, lying on his stomach, is attempting to reach the driver from the driver's side.

JIM

What are we dealing with Bob?
Talk to me.

BOB opens his mouth to answer but can't. JIM is still struggling to access the driver.

JIM

Talk to me Bob.

JIM sticks his head through the smashed driver's window.

BOB

Trust me, she'll be okay

JIM brushes the driver's hair away from her face. He sees MELINDA. BOB watches – concerned.

BOB

Keep talking to me Jim.

JIM is shocked.

BOB

Jim?!

JIM checks MELINDA'S carotid pulse. JIM looks back at Bob and nods.

Together JIM and BOB work to release MELINDA. JIM cuts the seat belt. BOB catches MELINDA'S unconscious body. BOB gives JIM a reassuring look.

BOB

I've got her JIM. She's going to be okay, trust me.

24. EXT. MELINDA'S OUT OF BODY (OBE) VIEW/ACCIDENT SCENE – DAY 2

OUT OF BODY (OBE) MELINDA stands angelic, beautiful. She's viewing her unconscious body as it is rushed on a stretcher from the wreckage into the rear of the ambulance. JIM bends to kiss MELINDA'S cheek.

JIM

Stay with me Mel. I love you.

OBE MELINDA touches her own cheek as if feeling the kiss. TROY stands next to MELINDA.

TROY

That's not fair. How come you felt that?

MELINDA turns to TROY.

MELINDA

I'm in twilight zone.

TROY

No you're not. You're dead - like me.

MELINDA

You don't know much do you – Dark Prince of the Dawn?

MELINDA'S unconscious body is loaded into the back of the ambulance.

25. INT. HOSPITAL/MELINDA'S BEDSIDE – DAY 3

JIM sits by MELINDA'S unconscious body. He holds her hand and wipes away the tears from his eyes. JIM'S MOTHER enters the private hospital room. JIM stands.

JIM'S MOTHER

First Andrea and now this – I don't think I can deal with much more.

JIM'S MOTHER cries. JIM hugs her. TROY appears. He looks down at MELINDA'S unconscious body lying in bed.

TROY

Come on. I know you're here.

MELINDA (V/O)

No! You come to me.

TROY twists himself like a teenager who didn't get his own way. JIM'S MOTHER and JIM take a seat each side of MELINDA and hold a hand each.

TROY

No way. I don't answer to nobody.

26. INT. TWILIGHT ZONE

OBE MELINDA stands in the twilight zone. She looks angelic, beautiful against a strong white light in the background.

OBE MELINDA

What's your name?

TROY (V/O)

I told you. The Dark Prince of Dawn.

OBE MELINDA

Are you scared to join me – Dark Prince. Or are you scared of accepting who you are?

TROY appears by OBE MELINDA'S side.

TROY

I'm not scared of anything.

It's MELINDA'S turn to play cat and mouse with TROY. She moves away from him.

OBE MELINA

What's your name then?

TROY cuts MELINDA off – his face inches away from hers.

TROY

Troy.

OBE MELINDA

I think you're scared of love, Troy.

TROY is unaware MELINDA is drawing him toward the light.

TROY

Love is only achieved under the
guidance of true will and power-.

TROY stops mid sentence and looks around.

TROY

I will do what ever is necessary to
find my true will, my -

MELINDA

Can you feel it?

TROY CONT:

-my power.

TROY looks over toward the light.

TROY

Feel what?

OBE MELINDA

Unconditional love...from the
light.

TROY

Huh! There is just punishment
waiting for me – not love. I failed.

OBE MELINDA

The light – it's waiting for you
Troy.

TROY

There is no light – just darkness.
The darkness gives me my strength,
my power.

27. INT. HOSPITAL/MELINDA'S BEDSIDE – DAY 3

JIM and JIM'S MOTHER look up as MANNY (POLICEMAN) enters the
room carrying a sports bag.

MANNY

Jim, I know this isn't a good time,
but I have a few questions.

JIM acknowledges MANNY but doesn't leave MELINDA'S side.

MANNY

Was Melinda alone in the car?

JIM

Yes.

MANNY

Are you sure about that?

JIM

Yes, why?

MANNY

Eye witness accounts report that your wife appeared to be arguing and driving recklessly moments before the accident.

JIM

Melinda was alone.

MANNY

Is there any chance she was arguing with someone on her cell phone?

JIM

I checked her cell phone at the scene. The battery was flat. The last call was from my Mother.

MANNY

Is there any chance she might have picked up a hitch hiker?

JIM

Why?

MANNY opens the sports bag. He holds up a pagan, ritual sword and black mask and a cape.

MANNY

Recognize these?

JIM

Where did you find them?

MANNY

In your stolen car.

JIM'S MOTHER gives JIM a questioning look. MANNY catches JIM'S MOTHER'S look.

MANNY

I'm sorry; I didn't catch your name.

JIM'S MOTHER

I'm Melinda's mother in-law.

MANNY reaches out his hand to shake-hands.

MANNY

Pleased to meet you.

JIM'S MOTHER

It's not the sort of thing Melinda would buy for her store, is it Jim?

MANNY

I thought not. I just needed to make sure they weren't Melinda's. Has anyone been into the store asking to buy old swords?

JIM'S MOTHER

Not that I know of. I was late getting to the store. Thought I'd help out - with Andrea passing away and all - you know how it is. But when I got there, I found Melinda on the floor with a nasty cut on her head.

JIM looks up at his mother questioningly.

JIM'S MOTHER CONT:

All she said was something about a boy dying in her car - she needed to see Jim - and she was out of the door before I could do a thing to help her.

MANNY

We think they belonged to the boy who died. I'm about to go next door and speak to his mates. These boys were up to more than stealing cars.

28. TWILIGHT ZONE

TROY is holding onto his head in apparent pain. Troy circles OBE MALINDA. A FAST MOVING DREAMLIKE MONTAGE. Scenes of TROY arguing with his parents are intermingled with him seducing young 'pagan' girls and driving Melinda's vehicle moments before the crash. One male friend is in the passenger seat and the other male friend is in the back seat. They're both screaming 'slow down'.

TROY (V/O)

Make it stop.

MELINDA (V/O)

I can't.

TROY (V/O)

I don't want to see it.

MELINDA (V/O)

You need to understand.

TROY pulls his hands away from his head in a blind rage. His FURY sends a blast of liquid like sound waves at MELINDA.

TROY

Understand what – that I'm being punished; that I am not good enough –

OBE MELINDA falters and visibly weakens.

MELINDA

Troy, back off. Don't use your energy like that.

TROY

First my father telling me I'm not good enough and now you. My Will, will be realized. That is my truth. I will show you all.

29. INT. HOSPITAL/MALINDA'S BEDSIDE – DAY 3

MALINDA'S unconscious body jolts. Her heart rate monitor Bleeps FASTER. JIM stands up and leans over MELINDA – checking the leads connecting her to the monitor.

JIM

Melinda. Can you hear me?

MELINDA'S EYES move rapidly under her eyelids.

MELINDA (V/O)

Troy, you can't gain more power by hurting me.

TROY appears by MELINDA'S bedside. He menaces JIM.

TROY

Love is the Law. Love under WILL.

JIM is unaware, but he shivers involuntarily and steps backwards – FALLING over a chair.

JIM'S MOTHER

Jim! Are you –?

Another alarm sounds. JIM'S MOTHER looks toward MELINDA.

JIM'S MOTHER

Jim, quick it's Melinda.

JIM jumps to his feet – pushing the chair out of the way – and inspects MELINDA.

JIM'S MOTHER

What is it?

JIM

Melinda's blood pressure is rising rapidly.

MELINDA (V/O)

Troy, stop it.

30. TWILIGHT ZONE

MELINDA is kneeling on one knee. TROY'S anger has manifested in a liquid energy wave. A heart monitor can be heard beeping fast in the background.

MELINDA

Go into the light Troy.

TROY

A life for a life is what I said. That is my will. Love under will – the ultimate power.

MELINDA crawls closer into the light and stops. TROY kneels down next to Melinda and begins to push her.

TROY

Can you feel it? Well how about you go to it instead.

MELINDA

Troy. No.

31. INT. HOSPITAL/MELINDA’S BEDSIDE – DAY 3

Monitors are beeping and alarms are sounding. TWO DOCTORS are gathered around MELINDA. DOCTOR 1 turns to JIM:

DOCTOR 1

I can’t explain it. The cause doesn’t appear to be physical.

DOCTOR 2

She’s going to arrest.

DOCTOR 2 draws up a syringe of liquid.

JIM

Wait - that will kill her if you’re wrong.

DOCTOR 1

Jim, Melinda is moments away from a cardiac arrest.

The door to Melinda’s hospital room bursts open. ALL turn to look. The APPRENTICE from the garage enters.

JIM

Get out.

The APPRENTICE stands awkwardly, looking past JIM at MELINDA. TROY suddenly appears. Troy circles around the young man trying to get his attention.

TROY

Todd, Todd it’s me!

The Doctors turn back toward Melinda. MONITOR ALARMS STOP. MELINDA’S vital sign return to normal. The two doctors are mystified.

TROY

Todd it's me Troy!

MELINDA (V/O)

I'm the only one who can see and
hear you Troy.

JIM senses something. He takes an assertive stance as if to shield MELINDA.

JIM

Can I help you?

TODD

Sorry, my name is Todd.

The DOCTORS approach JIM – fracturing his attention.

DOCTOR 1

Mr. Gordon - there's not much else
we can do at the moment except
monitor her progress.

The DOCTORS nod at TODD as they exit the hospital room. JIM stares at
TODD as if expecting him to leave.

TODD

I'm the apprentice mechanic - at
the garage. We were repairing
your-

JIM

I remember you. Why are you
here?

ALL the items on top of MELINDA'S bedside locker crash to the floor. JIM'S MOTHER jumps in fright. JIM snaps a look over his shoulder then turns back to TODD.

MELINA (V/O)

Stop it Troy.

TROY walks through TODD. TODD shivers involuntarily. JIM eyes TODD with suspicion.

TROY

See - I made him shiver. You're wrong Melinda. He can feel me. He does know I'm here. I do have power.

TODD

I heard about the accident. I know how you must be feeling. I came to see Melinda.

JIM

Why?

TODD

They boy who died in your car - he was my brother.

COMMERCIAL BREAK 2

32. **INT. MELINDA’S HOUSE/KITCHEN – DAY 4**

JIM is making coffee. JIM’S MOTHER is seated at the kitchen table.

JIM

I don’t understand it. It’s like
Melinda is choosing to stay where
she is.

JIM’S MOTHER

Don’t be silly Jim. You make it
sound like she has a choice.

JIM places a cup of coffee in front of his MOTHER and sits down.

JIM

All her vital signs are good. She
didn’t sustain a head injury. I don’t
understand.

JIM’S MOTHER

She’s in a coma Jim. You have to
accept that.

OBE MELINDA appears in the kitchen – she’s opaque like a hologram, yet
angelic. JIM’S MOTHER is looking straight at OBE MELINDA but can’t see
her. OBE MELINDA puts her arms around JIM’S neck and hugs him from
behind.

JIM

No she’s not in a coma Mom. I
know it.

JIM moves his hands to his shoulders as if responding to MELINDA’S touch.

OBE MELINDA

You see Troy – unconditional love
is the greatest power.

JIM'S MOTHER

Of course you can feel her. That's normal dear. You need to believe that. You're in shock –we all are.

TROY appears. The phone rings. JIM stands up to answer it. JIM'S actions suggest the caller hung up.

TROY

Bad luck Melinda, guess he didn't feel you after all. Turns your unconditional love theory to dust really – doesn't it?

MELINDA

Troy - death is not a game. I'm not competing with you.

TROY circles MELINDA as if egging her on to play catch-me-if-you-can. TROY flips up the kitchen curtains.

JIM'S MOTHER

That's odd. A breeze just caught the curtains. Did you leave a window open Jim?

JIM hangs up the phone.

JIM

What was that Mom?

JIM'S MOTHER shrugs her shoulders and takes a sip from her coffee – eyeing the curtains with suspicion.

TROY

If this is death, I have gained the power I dreamed of. I am in control.

MELINDA

You only think you are, but you're not.

JIM returns to the kitchen table. He reaches to pick up an overnight bag sitting on a kitchen chair. TROY watches him.

TROY

No? That's odd because by taking you my power has changed his life.

MELINDA

You haven't taken me Troy.

JIM Mother looks up at JIM expectantly.

JIM

No it wasn't the hospital. It must have been a wrong number. They hung up just as I answered.

JIM'S MOTHER reaches for JIM'S wrist and momentarily halts him from picking up the bag.

JIM'S MOTHER

Jim. Melinda's accident; your stolen car; the boy dying – you don't think it's all connected to you?

JIM

How?

JIM'S MOTHER

I don't know. It's just a thought that jumped into my mind.

JIM

No Mom. It's just a bizarre series of coincidences.

JIM holds up the overnight bag to his MOTHER.

JIM

Finish your coffee. Melinda will need these.

33. TWILIGHT ZONE

MELINDA is standing looking around, smiling at the light.

TROY (V/O)

Come on Melinda. Come down here. It's boring without you to weaken.

MELINDA

You come back here.

TROY (V/O)

No way. I don't like their movies.

34. INT. HOSPITAL/MELINDA'S BEDSIDE – DAY 4

TROY appears in front UNCONSCIOUS MELINDA. He is alone in her hospital room.

MELINDA (V/O)

You died because of your life choices. Now you must face them.

TROY'S energy explodes with anger. A VASE of FLOWERS crashes to the floor. MAGAZINES fly off the table. MELINDA'S monitored heart rate beings to increase.

TROY

No way. Your husband should have saved me.

JIM and his MOTHER, hearing the noise, burst into the room. They survey the carnage - mystified.

JIM

What the hell?

JIM'S MOTHER

Who would do a thing like this?
Did Melinda have a seizure?

JIM rushes to MELINDA'S side and checks her. TWO young men, obviously patients, enter the room. They are heavily bandaged and enter with urgency, despite their discomfort.

BOY 1

We heard the noise. Is everything alright?

TROY sees them.

TROY

BASTARDS! You survived.

MELINDA'S BEDSIDE TABLE begins to rattle. JIM'S MOTHER attempts to hold it still.

JIM'S MOTHER

Is it an earth quake, Jim?

JIM

No Mom.

JIM'S MOTHER

Call the nurse. Melinda is having another seizure!

JIM

Calm down Mom. Just hold on to the table.

JIM looks across at the two young men. They're both staring in disbelief at the bedside table.

TROY

Make them see me Melinda. I want them to see the power of the Dark Prince in action.

MELINDA (V/O)

Stop fighting it Troy.

The bedside table stops shaking.

BOY 1

What was THAT?!

JIM

I don't know.

BOY 2 looks around the room, then over to BOY 1.

BOY 2

Could it be...?

BOY 1 shakes his head.

JIM'S MOTHER

Even in unconsciousness the
strangest things happen around
Melinda, Jim.

BOY 1

Hey, I recognize you. You're the
paramedic who saved us.

JIM smiles. TROY circles JIM. JIM pulls at his collar as if he's hot and
needing fresh air.

JIM starts to cough and choke.

TROY

Yeah, but he didn't save ME.

UNCONSCIOUS MELINDA sits bolt upright – alert, awake and point in mid
air.

MELINDA

That's because you were already
dead! Leave him alone Troy.

The TWO BOYS smother a scream.

COMMERICAL BREAK 3

35. INT. HOSPITAL/MELINDA'S BEDSIDE – DAY 4

JIM hugs and kisses MELINDA with tears streaming down his face. JIM'S MOTHER clasps her hands in front of her face, excited and waiting her turn. JIM holds MELINDA back at arms length and hugs her again.

JIM'S MOTHER

You're awake.

MELINDA just smiles. The door opens and MANNY walks in.

MANNY

Well hello...glad to see you've joined us again.

MELINDA holds out her hand. MANNY takes it and squeezes it gently. TROY appears agitated and angry.

TROY

He's charging my brother.

MANNY

I thought you might like an update.

JIM'S MOTHER

I know I would. I'm confused by the whole thing.

MANNY

We charged Toby McDonald for aiding and abetting the theft of your vehicle.

JIM

Toby? He came to visit Melinda.

TROY thumps at MANNY'S chest. The MANNY pulls at his collar as if hot and trying to loosen it to get more air.

TROY

He'll go to jail.

MANNY

It seems he provided Troy-

MANNY begins to cough.

MANNY CONT:

... excuse me. He provided his younger brother, Troy, with a key to the garage and information about which vehicle to steal. Yours wasn't the first stolen from there.

MELINDA

Were they just joy-riding?

MANNY

No. It seems young Troy was involved in the occult. A group called the Dark Princes of the Dawn.

TROY turns back to MELINDA as if to plead his case with her.

TROY

Toby didn't know anything about it. I made a copy of his key. He didn't know.

MELINDA

I've heard of The Golden Dawn but not –

MANNY

Precisely, but Toby took the practice of ceremonial magic and the acquisition of initiatory knowledge and powers to a new, and much darker level.

TROY

That's not true. Toby knew nothing about us. It was all me -tell him.

MELINDA motions 'no'.

MANNY

He made the ultimate sacrifice. It cost the life of his younger brother.

MELINDA

Was Toby in our car when it crashed?

TROY paces the room. Things rattle.

MANNY

Not that we can prove. Our guess is Toby escaped the accident scene unharmed.

JIM

But that doesn't make sense? Why steal a car – our car – when he knew the brakes were being repaired.

MANNY shakes his head.

MANNY

Beats me...they must have been desperate for a vehicle to pick up their victims.

MELINDA

Victims?

MANNY

The girls won't lay charges, but their parents have lodged formal complaints.

JIM

What sort of complaints?

MANNY

It's alleged the initiation into the Dark Princes of Dawn sect was of a – sexual nature.

MELINDA

Are the girls alright?

MANNY

*Harmless fun...*they said. They're very upset about Troy.

JIM

If Toby was involved why didn't he tell Troy about the brakes?

MANNY

I guess we'll never really know for sure. Toby is denying everything - naturally.

TROY

It's true. He didn't know.

MANNY

Are you up to visitors?

MELINDA smiles in agreement.

MANNY

You can come in now.

TWO YOUNG MEN (seen earlier) heavily bandaged, walk in with some discomfort. They hesitate sheepishly.

BOY 1

We're sorry for wrecking your car.

JIM and MELINDA acknowledge the apology but remain silent. JIM gives MELINDA's hand a gentle squeeze.

TROY runs circles around the two boys.

TROY

Tell them the truth. Tell them my
brother is innocent.

The WINDOWS in the room rattle inexplicably. MELINDA gives TROY a 'stop-that' look. MELINDA addresses the two boys.

MELINDA

If Troy was still alive, what do you
think he'd want you to tell the
police?

The TWO boys exchange worried glances.

MELINDA

Guilt is hard thing to live with.

BOY 1

You make it sound like we're
hiding something. We said sorry.

MANNY

Come on – don't make any more
trouble than you're already in.
Thanks Melinda, Jim...Mrs.
Gordon... I haven't finished with
these two yet.

JIM, MELINDA and JIM'S MOTHER watch as they leave. TROY rattles the
bed. JIM and his MOTHER lean on it hard. MELINDA looks past them.
TROY'S presence begins to falter.

MELINDA

Stop it Troy.

TROY

Why didn't you tell them Toby is
innocent? Why can't they hear me?

MELINDA

You died Troy - remember. That
was your doing.

TROY

But I wasn't supposed to. I am the
Dark Prince.

MELINDA

Go to the light.

JIM'S MOTHER looks toward JIM – confused. JIM doesn't acknowledge her.
Instead he looks up at the ceiling – in the same direction as MELINDA.

36. **TWILIGHT ZONE**

TROY stands alone looking around confused.

MELINDA (V/O)

Death is not a game Troy.

TROY

I thought I could cheat it and
become even more powerful. I
thought I'd wake up.

MELINDA (V/O)

You only have one life. Game over
means you're dead.

A FIGURE appears silhouetted in the light.

TROY

All I wanted was for Dad to be as
proud of me as he was Toby.

37. **INT. HOSPITAL / MELINDA'S BEDSIDE – DAY 4**

MELINDA looks at JIM and JIM'S MOTHER. Melinda takes a hand from
each and clasps it tightly in hers. Melinda closes her eyes.

TROY (V/O)

Someone is here.

MELINDA

Trust the light Troy.

JIM'S MOTHER

Who is she talking to Jim?

JIM

Ssssh Mom.

TROY (V/O)

I didn't like what I see.

MELINDA

You needed to see the
consequences of your actions so
you can understand.

TROY

Have my mistakes shoved down
my throat you mean.

MELINDA

No...it will help you to let go of
your anger and learn to forgive so
all you feel is love.

JIM'S MOTHER looks around the room confused.

TROY (V/O)

I don't want to be punished.

MELINDA

You won't be punished-

TROY (V/O)

I feel it. I feel it!

MELINDA

Then go to it. Eventually you'll
learn how to help the living using
that love.

MELINDA flops back into her pillows and lets out a sigh. She remains staring at the ceiling. JIM and JIM'S MOTHER exchange a concerned look. JIM gently touches MELINDA'S shoulder.

JIM

Melinda. You okay?

MELINDA turns slowly toward JIM.

MELINDA

He won't go.

JIM'S MOTHER

Who? What is she taking about
Jim? Have I missed something?

JIM turns to MELINDA – serious.

JIM

Melinda, no more. I mean it.

Anger flashes across MELINDA'S face – then distraction. Her eyes dart to the corner of the room. Troy stands with faceless FIGURE dressed in a black cape with a hat dipped over his forehead. The FIGURE pulls a silver antique stop watch on a chain from his pocket. He opens it. A woman screams. The figure vanishes.

COMMERCIAL BREAK 4

38. INT. ANTIQUE STORE – DAY 5

MELINDA is busy in the store. The sign on the door says closed. JIM is busy helping Melinda sort boxes of antique items to be displayed in the store.

MELINDA

I still feel her here with me.

JIM

Don't try and avoid the issue
Melinda. I miss Andrea too, but
I'm serious. I want you to give it
up.

MELINDA

Troy isn't a dark energy. He was a
teenager manifesting anger. That's
all.

JIM

Melinda - he almost killed you.

MELINDA

That doesn't make him a dark
energy – just a misguided one. He
needs my help.

JIM

He can find someone else.

MELINDA

It's not like I have a choice Jim.

JIM

No more Melinda.

MELINDA

Jim that's like me telling you not to save lives anymore.

JIM

It's not the same thing.

MELINDA

Yes it is. Yours fight to stay alive and some of mine fight to avoid the light – that's all.

JIM

Troy was able to affect you physically. That is of a major concern to me, Melinda. What happens when you get one stronger than Troy?

MELINDA

I'm protected by the light Jim, you know that.

MELINDA unpacks a box. Out of it she extracts an ANTIQUE STOP WATCH on a long silver chain. Melinda opens it – just.

A WOMAN'S scream is heard outside. JIM and MELINDA look toward the street. Melinda closes the stop watch. TWO women hug - excited to see each other.

JIM

Answer me honestly, did you make the decision to return from unconsciousness or did it just happen?

MELINDA looks away and busies herself with the contents of another box.

JIM

I thought so. No more Melinda.
I mean -

MELINDA glances at her wrist watch.

MELINDA

Look at the time. We've got to go.

JIM frowns, motions to have the last say but thinks better of it.

39. INT. LOCAL MECHANICAL WORKSHOP- DAY 5

MELINDA, JIM and TED stand inspecting Melinda's wrecked four-wheel-drive vehicle.

TED

Insurance company has written it
off Mr. Gordon.

JIM

Please – it's Jim.

TED

Guess that'll make Mrs. Gordon
happy. Means you'll be getting' a
new car an' all.

MELINDA is distracted. In the window of the Ted's Garage sits a FOR SALE sign. TED and JIM turn to look at Melinda.

JIM

Melinda, did you hear Ted?

MELINDA

You're selling the garage?

TED

Lost my boys Mrs. Gordon- can't
run it on me own.

TROY appears in the window. The FOR SALE sign falls down out of sight.

TED

Damn sign keeps doin' that.

MELINDA turns to JIM and whispers

MELINDA

He's still here.

JIM

No Melinda.

MELINDA ignores JIM and turns to TED.

MELINDA

Maybe you should reconsider –
selling that is.

JIM

Can't you hire a mechanic until
Toby is released?

TED

I'm too old and too impatient to
train new staff.

MELINDA

I have a hunch things will work out
Ted. You've got help – in more
ways than you think.

TROY appears next to TED and puts his hand on his shoulder. TED raises his
hand to the same shoulder, as he can feel his son's hand.

JIM

I'm sorry I couldn't save Troy,
Ted.

TED casts his eyes to the ground.

TED

Coroner said he died on impact.

MELINDA

If Troy could hear you, what would
you say to him?

TED

Underneath all the stupid Gothic
get-up he used to dress himself in, I
was proud of him.

MELINDA

Do you think Troy knew that?

TED shuffles awkwardly.

TED

I was hard on him; a Father has to
be these days.

MELINDA

He can hear you, Ted.

TED

I wish that were true Mrs. Gordon.

MELINDA is about to explain, but JIM motions 'no'.

TED

He was different to Troy. Smarter, and more outgoing. I had to be harder on him. I didn't want him to go off the rails. I wish I had told him I loved him.

MELINDA

He knows that now.

TROY smiles and turns toward the light. MELINDA turns to JIM.

MELINDA

He's finally going to cross-over.

TROY steps away, but stops. MELINDA looks in the same direction. A FIGURE wearing a long coat and hat pulled down over his brow stands looking at an antique stop watch. TROY looks back at MELINDA

TROY

Be careful, Melinda. There are souls of a new kind out there.

JIM

Ted, if you need anything-

TED

That's very kind of you.

TROY vanishes. JIM catches MELINDA'S distraction. JIM reaches across and picks Melinda up off the ground.

JIM

It's time to take this beautiful woman home.

As MELINDA slides down in JIM'S arms, her face drawing level with his, JIM whispers:

JIM

I know that look. No more rescuing
lost souls. I'm serious.

MELINDA pokes JIM'S nose playfully with her finger.

MELINDA

Not a chance.

END CREDITS

THE END