

Forever Lost

by

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1 EXT. CITY STREET - DAY 1

A car is speeding down a city street with Linda Buchanan, a well-dressed, middle-aged woman at the wheel.

CUT TO:

2 INT. CAR - MOMENTS LATER 2

Linda is having an intense discussion with her husband Larry an intellectual looking man of the same age while their teen aged daughter Larrissa listens to an iPod.

LARRY

This is getting out of hand. I..I just don't know who to trust anymore. OilCo tried to get another injunction to shut us down again.

LINDA

(frustrated, almost in tears)
Why don't you just sell the damn thing and get out? You're not the only one being affected by this Larry!

LARRY

Honey, I have to see it through...we have to see it through. I just can't let big oil get their hands on this. The technology...it works. Don't you see this will solve the world's energy crisis.

LINDA

Are you forgetting what they did to the inventor of the 200mpg carburetor? He isn't step foot out of that hospital for the rest of his life...Get Gus to cover for you, we can't take much more of this.

LARRY

Gus, are you kidding me? He's one of the reasons I'm spending more time at the office. I've got to find proof that he is collaborating with OilCo...Some partner, I still can't believe he tried to sell all those shares to them last year, despite his claims to the contrary. Look, the company is doing well and I must ensure that the formula for the solar panels...

At that moment their car runs a red light at an intersection where a large truck hits them broadside.

CUT TO:

3 EXT. CITY STREET - MOMENTS LATER 3

Evidence of impact and its severity are seen.

FADE TO BLACK.

FADE IN:

4 INT. CAR - MOMENTS LATER 4

Larry hears the sound of people shouting, sirens ringing and the calming, reassuring voice of a young woman speaking to him through his broken window.

LESLIE

You're OK. Everything is going to be alright.

Larry turns and looks up at her in disbelief.

CUT TO:

5 BEGIN FLASHBACK 5

6 EXT. BENCH IN FRONT OF SCHOOL - EVENING 6

Terry, Leslie's friend is getting on her bike to leave

TERRY

Sorry Leslie it's getting late, I gotta run, see you at grad party tonight.

LESLIE

(she dials her cell phone)
Ya, cya.

LARRY (V.O.)

Hello

LESLIE

Daaaaad, I'm still waiting.

CUT TO:

7 INT. LARRY'S OFFICE - EVENING 7

LARRY
(on the phone)
Ohh Leslie, I'm so sorry...I'm on my way!

He hangs up phone is immediately interrupted by his partner Gus, late 30's a confident, well dressed man.

GUS
Another 400,000 shares sold Larry!
Whaddi tell ya, we're rich! C'mon, let
me introduce you to the purchaser.

He drags a reluctant Larry out the door. In the background we see Victor, a well-dressed man late 50's.

8 EXT. BENCH IN FRONT OF SCHOOL - EVENING 8

Leslie waits impatiently as a car approaches and comes to a stop. A slightly odd looking man leans over and offers her a ride.

TONY
Do you need a lift?

Leslie looks around for her father's car, stands up, then reluctantly gets in the car.

9 INT. STRANGER'S CAR - MOMENTS LATER 9

There is an awkward exchange of glances between them as the car pulls away. Just at that moment a van passes, the side door opens and sprays the car with bullets.

CUT TO:

10 EXT. STRANGER'S CAR - MOMENTS LATER 10

We see the slumped over bloody bodies of Leslie and Tony.

11 EXT. PRISON - LATER 11

Linda's car pulls up to maximum security prison.

12 INT. PRISON VISITING ROOM - LATER 12

A vicious looking male prisoner in full body shackles is led to a chair in front of a glass window where on the other side Linda is waiting for him.

LINDA

It's over! Your daughter is dead...Now
just leave us alone!

Linda gets up and leaves. We see a close-up of the prisoner whose pupils get large and fill his eye sockets.

13 END FLASHBACK 13

CUT TO:

14 INT. CAR - DAY 14

Leslie extends her hand to Larry through the window and Larry slides out of the car "through" the door. Emergency crews work is heard in the background.

15 EXT. CITY STREET - MOMENTS LATER 15

Leslie and Larry begin to ascend into the sky. Larry holds Leslie to his chest and hugs her.

LARRY

(begins to cry)
Am I dreaming? Leslie...I'm so sorry I
let you down. If only I would have...

LESLIE

It's OK Dad, I forgive you.
(beat)
There's a couple things you need to see.

DISSOLVE TO:

16 EXT. GRAVEYARD - DAY 16

Larry and Leslie walk by Margaret, a woman in her 70's who is sitting down in front of a tombstone apparently having a picnic and talking to herself, dog at her side. As they pass, she and her dog look up at them. They continue to a burial session where a coffin has just been lowered. Linda's mother Laura is seen glancing back and forth at Margaret during the final moments of the proceedings.

Larry's friends and family begin to walk back to their car. Larry rushes over to Linda and tries to hug her but his arms pass through her.

LARRY

(upset)

Linda, Larrissa..what's happening...this can't be real.

LESLIE

Dad...there is nothing more for you here, it's time to go.

LARRY

I didn't get a chance to say good-bye, that I loved her, that I'll miss...

GUS

Linda, I'm so sorry, what can I do...

LINDA

(sobbing and in shock)

He was always working...he said we were doing so well...that he finally perfected the formula.

(beat and now mad)

That we would take a long vacation together! He promised!

GUS

(offering his shoulder)

Linda, he did love you...

LINDA

(she cuts him off and beats on his chest)

I had to sell the truck the pay for all this!!

GUS

I wish there was something I could do but..but the company is in financial ruins.

LARRY

(wiping tears from his eyes)

What?! What's he saying, that's not true.

(he reaches for Gus yelling)

You liar, what did you do with all of the money? You son of a bitch.

Larry turns to Leslie as Gus and Linda walk away.

LESLIE
It's time to go Dad.

LARRY
I can't leave. I have to warn your mother...Leslie, what can we do...you've got to help me.

LESLIE
I'm sorry Dad, there's nothing we can do.

LARRY
There must be a way, I'll do anything.

LESLIE
You don't understand, we're not in that existence. We're in the process of passing from one dimension to another.

LARRY
Is it possible that while we're in this "dimension" that we can interact with their existence?

LESLIE
To some extent, but not like what you're hoping for. It's more one way than both. We can hear and see everything, move around in time and space but they can't see or hear us, nor can we physically affect anything there.

Leslie passes her hand through a head stone.

LESLIE (CONT'D)
Can't you see it's over...were done here.

Laura is watching Margaret and notices a faint white swirl circling her as she speaks. A hand partially and faintly forms from the swirl, disappears and then the same happens with a face. Laura approaches the minister.

LAURA
What...who is that women...what is she doing?

MINISTER
Ah, Dear Margaret...She lost her husband George two years ago after 60 years of marriage. People say that the shock of her loss drove her insane. She comes to his grave every Sunday rain or shine to have a picnic with him. She claims that she can actually communicate with him.

Laura continues to see the effects of the faint white swirl and begins to approach her. In the background Gus gets into the back of a limousine.

CUT TO:

17 INT. GUS LIMOUSINE - MOMENTS LATER 17

Gus turns to a well dressed elderly man.

MITCHELL

Does she have it?

GUS

No, I'm sure she doesn't. She would have produced it by now if she did.

MITCHELL

This would have been a lot easier if you had picked a better way to kill them all.

GUS

I wouldn't talk, your drive by shooting last year only killed his daughter... Don't worry, I'm going to find the formula even if I have to tear this entire town apart.

MITCHELL

You'd better, my associates and I have a substantial investment at risk.

CUT TO:

18 EXT. GRAVEYARD - MOMENTS LATER 18

Leslie is consoling Larry as they begin to ascend into the clouds again as Laura approaches Margaret.

LAURA

Hello Margaret, my name is Laura.

MARGARET

I know who you are, George told me. Your son-in-law is in terrible danger.

LAURA

Larry?...but...Larry's dead.

MARGARET

He's on his way to purgatory, trapped between the living and the dead.

(MORE)

MARGARET (CONT'D)

Your dead grand daughter and her kind will draw the soul from his body and he will suffer for all time.

LAURA

What, what are you talking about?

MARGARET

3000 years ago, it was believed that Satan had sent his demons to gather souls. In reality, they were only human mutations who lived among us with only their blackened eyes giving their dark secret away. They multiply by hypnotizing their young victims and impregnating them. But their real power comes after their death where they remain in purgatory waiting to draw the very soul out of the recently deceased leaving them to experience intense pain and suffering for eternity while they experience ecstasy and pleasure soul after soul.

LAURA

Are saying that Leslie is...a mutation?

MARGARET

Yes!...She and her kind must convince the dead to accept their fate and move on. As long as the dead feel that they have unfinished business on earth, they will not be separated from their souls.

19

EXT. CLOUDS IN SKY - MOMENTS LATER

19

LESLIE

You must relax, accept your passing.

Larry notices that the clouds are separating as they pass through them.

LARRY

Hold it...How is it that the clouds are moving away from us?

LESLIE

I...I don't know.

They begin to play with the clouds, pulling them into different shapes, taking a piece out and even starting a game of X's and O's.

LARRY

That's it! We've got to go back. I think I've figured out a way to get a message to Linda. To protect her and Larrissa.

CUT TO:

20 EXT. LARRY'S OFFICE - AFTERNOON

20

Gus is seen tearing Larry's office apart. We see a close-up of a BioFilm Solar Inc. prospectus (Larry Buchanan, President) showing a one year profit potential of \$155 million as a result of using bio materials to produce solar film instead of oil-based silicone. On the wall hangs a prototype solar panel, the only thing that hasn't been destroyed.

CUT TO:

21 INT. KITCHEN OF LARRY'S HOME - AFTERNOON

21

Larry and Leslie appear while Linda is cleaning up the mess from having visitors. A pot of tea begins to boil.

LARRY

Leslie...the steam from the teapot. It's water vapour just like the clouds.

Leslie joins Larry and they begin to pull the steam into letters that rise above the stove. Although Linda looks directly at the steam, from her perspective she only sees steam rising. Larrissa enters the room.

LARRISSA

Grandma's finally her.

Laura walks into the kitchen with Margaret. Margaret smiles at Larry.

LINDA

Where did you disappear to?

LAURA

Honey, this is Margaret McDonald. She lost her husband a couple of years ago.

LINDA

Hello Margaret, my condolences.

MARGARET

Thank you dear, he is still with me you know. I see your's is still with you.

Linda looks at her mother as if dumbfounded. Her mother simply smiles and nods.

LARRISSA

Grandma?

LAURA

Margaret is gifted.

MARGARET

I am blessed with being able to communicate with my dear Herbert.

LINDA

What?! Are you...

MARGARET

When my husband died I was heartbroken. I didn't eat or drink for so long that I had all but passed over to the other side. When they brought me back to life I found that I was still connected to the other side somehow. I can see your husband and...and your daughter. (she points with fear)

LINDA

Leslie?? Larry??

LARRY

I'm here Linda...oh my god!
(he looks at Margaret)
Tell her I love her, tell her what Gus is up to, tell her where the formula is.

From Margaret's perspective we see an energy outline of Larry & Leslie and frantic arms waving, we hear nothing.

MARGARET

Larry would like to communicate with you. Do you have any candles or incense?
(beat)
Maybe we should all sit down.

Linda produces some incense, places it on the kitchen table and lights it as everyone sits down.

MARGARET (CONT'D)

Larry we're ready.

Larry tries to speak but gets no reaction. He notices that the smoke from the incense moves around Leslie so he begins forming letters. L I N D A

LARRISSA
 (points to smoke)
 Oh my God, look.

LINDA
 Larry, is that you?

MARGARET
 (reads smoke letters)
 Y E S

FADE TO BLACK.

FADE IN:

Several short shots of words and sentences being viewed.

LINDA
 (in shock)
 It was Gus! Larry suspected him.

LESLIE
 We're done here Dad.

At that moment Leslie's pupils fill her eyes and she begins to morph into a demon. Tony the stranger appears and also morphs into a demon. They grab Larry and start dragging him through a portal in the wall.

MARGARET
 (screams)
 Something's not right.

Everyone rushes to her side.

MARGARET (CONT'D)
 Leave me, do what you know you have to do...George and I will do what we have to do.

Everyone rushes out.

FADE TO BLACK.

FADE IN:

Scenes of Larry being dragged through what appears to be caverns filled with ghouls, demons, and dark spirits.

FADE TO:

23 INT. LARRY'S OFFICE - NIGHT 23

Linda and Larrissa pull the solar panel off the wall and remove the back covering. Inside they find the formula.

CUT TO:

24 EXT. BIOFILM INC. - NIGHT 24

Linda and Larrissa are seen running out of the building by Gus and Mitchell and are pursued by the big limo through the alley. Just as they are about to be rammed, steam coming from the sewer swirls up around the car and blocks the view causing the car to smash into a brick wall. Two black wispy ghouls dive through the roof of the back seat and drag Gus and Mitchell out screaming. Linda and Larrissa look at each other with relief. In the background Margaret walks past the entrance to the alley with a swirl of white spirits circling her.

25 INT. CAVERNS - NEXT MORNING 25

Leslie & Tony are drawing Larry's soul from his body and his face is starting to look like theirs. The entrance to the realm begins to grow dark with hundreds and then thousands of white swirls and wisps. The ghouls, demons and dark spirits charge back leaving Larry to be rescued by several other white swirls and wisps. The only 2 ghouls left behind watching Larry are Leslie and Tony and after a short struggle one of the white wisps forms into an angelic figure which forces them back with a light that emanates from her hand. She begins to ascend up through the ceiling into the clouds as Larry remains in a semi-conscious state.

CUT TO:

26 EXT. BIOFILM INC. - AT THE SAME TIME 26

A tow truck is hauling Mitchell's limousine away. A detective is speaking with Linda in front of BioFilm Solar Inc. beside the alley.

LINDA

...and that's why Gus was trying to run us down. Once he had the formula he could sell it to the highest bidder.

DETECTIVE

I see. Well, we'll continue to look for Gus' accomplices.

(MORE)

DETECTIVE (CONT'D)

In the meantime, you can take some solace
in what your husband's invention will
mean to mankind.

As the camera widens we see an ominous black limousine
with its rear window down, Victor is in the back seat and
a sign on the door, "Oilco". The sound of traffic can be
heard with sirens in the background and people talking.

CUT TO:

27 EXT. CLOUDS IN SKY - MOMENTS LATER 27

Larry begins to regain consciousness as the clouds
dissipate and we see a close-up as he starts to move.

28 INT. CAR - DAY - MOMENTS LATER 28

Larry hears the sound of people shouting, sirens ringing
and the calming, reassuring voice of a woman speaking to
him through his broken window.

FEMALE PARAMEDIC

(same woman as was the angel)

You're OK. Everything is going to be
alright.

He looks at her and then towards his wife. Another
paramedic feels his wife's neck for a pulse and then
indicates to the other paramedic that she is dead.

Larry, dazed, looks in the back seat at Larrissa who is
sitting upright and totally un-phased by the accident.
He looks out the front window in shock.

A close up look at Larrissa reveals that her pupils get
large and fill her eye sockets as the camera pulls back
to get an aerial view of the accident scene.

THE END