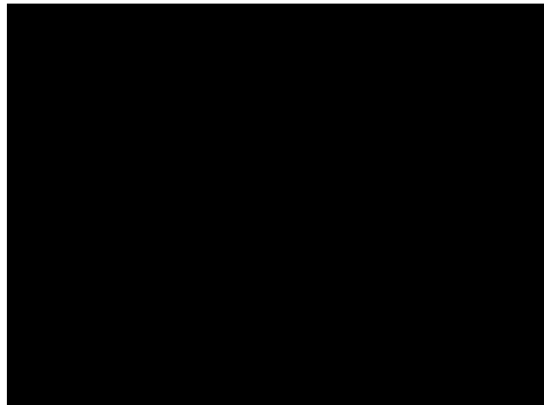


The Gathering - Heroes For Ghosts

By

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FADE IN:

BLACK

MEDIUM:

Slow twitchy light flashing in the distance, closing in.

CUT TO:

INT. CAR - HIGHWAY - NIGHT - PREDAWN

MEDIUM:

Flashes of light out of the dark, are those headlights, streetlights?

CUT TO:

EXT. SEASHORE - NIGHT

VERY WIDE SHOT:

Waves are crashing on the shore, lapping furiously at the rocks.

DISSOLVE TO:

INT. CAR - HIGHWAY - NIGHT - PREDAWN

WIDE:

Clearer now, we're in a car on the highway, streetlights and other cars flashing past, coming out of slow motion, driving towards dawn.

MEDIUM

GIRL is behind the wheel of the car.

CLOSE UP:

She might be crying, or she has been crying, we can see from her eyes and make-up.

MEDIUM

She reaches for the radiodial and starts fiddling with it.

CLOSE UP

Her hand on the dial, the radio changing station.

MATCH CUT TO:

INT. CAR - HIGHWAY - NIGHT - DUSK

CLOSE UP

The boy's hand is on the car radio dial, he's changing the station.

Medium:

Boy and girl are in the car, driving. Grooving to mid-tempo music.

CLOSE UP

GIRL
(whispering in BOY 's ear)
I wanna dance with you. Right
now.

TWO SHOT

She smiles and he smiles back at her.

He pulls up to an empty parking lot.

EXT. PARKING LOT - NIGHT

EXTREME WIDE SHOT:

A sparsely lit empty parking lot, rough terrain, mountains surrounding it. The car pulls up.

CUT TO:

EXT. PARKING LOT - NIGHT

WIDE:

The car pulls up, but they don't park it in an orderly fashion, they stop somewhere in the middle of the lot. The motor is still idling. The high-beam headlights are illuminating the parking lot in front of the car.

CUT TO:

INT. CAR - PARKING LOT - NIGHT

CLOSE UP:

Girl turns up the volume on the radio, as she is getting out of the car.

CUT TO:

EXT. PARKING LOT - NIGHT)

WIDE:

A BOY and a GIRL are dancing in slow motion in the headlights of their car. In the center of the parking lot, the obviously feel happiness and joy.

TWO-SHOT:

They are blissfully in love. Loving their lives. Dancing.

CLOSE UP:

Smiles, laughter and loving looks all around.

CUT TO:

EXT. FOLLOW CAR, HIGHWAY - PRE-DAWN

WIDE:

From another car we see the MUSTANG drive on the highway in various beautiful shots, the dawn light kissing the red paint. Driving alongside, driving behind and in front. Perhaps we can even see BOY and GIRL in the car.

They're driving towards the sea.

CUT TO:

EXT. HIGH POINT OVERLOOKING THE SEA - DAWN

WIDE:

They park the car near the shore, GIRL gets out and walks/runs towards the outlook point.

MEDIUM CLOSE UP:

BOY is still by the car, pulls a blanket from the backseat,

CLOSE UP:

looks for her, smiles and starts after her.

CUT TO:

EXT. HIGH POINT OVERLOOKING THE SEA - DAWN

TWO-SHOT:

From behind we see BOY and GIRL hugging, wrapped in the blanket, looking out to a rough sea from the edge of the fjord as the sun comes up.

DISSOLVE TO:

EXT. AT SEA LOOKING UP AT FJORD - DAWN

VERY WIDE SHOT:

We see BOY and GIRL wrapped in blanket, standing high on the cliff as we move past them.

FADE TO:

BLACK (INTRO)

FADE IN:

EXT. OUTSIDE - NIGHT - TIME LAPSE

WEATHER SHOT:

The moon is racing across the sky, all the stars are out. A deep humbling feeling, a connectedness to eternity sets in.

DISSOLVE TO:

INT. HOME - BED ROOM - NIGHT

MEDIUM:

In the darkness (or pretty low light) of the bedroom we see GIRL and BOY in bed. GIRL is cuddled up against boy, she looks happy.

CLOSE UP:

GIRL is whispering into BOY 's ear. He seems to be sleeping, but then slowly a little smile appears.

MEDIUM:

GIRL moves on top of BOY with the intent of making love as we

PAN:

away from the bed to the alarm clock.

(CONTINUED)

CLOSE UP:

The alarm clock transitions from 1:33am to 4:20am

INT. HOME - BEDROOM - NIGHT

MEDIUM:

There are two shadows on the bedroom wall, the little light there is looks like moonlight. The shadows are having an argument, they are fighting.

MEDIUM:

GIRL sits at the small desk, her back towards BOY, who is in the bed. Her hand supporting her head, languidly drawing with pencil on a pad.

CLOSE UP:

A tear falls on the pad.

EXT. VARIOUS LOCATIONS - MONTAGE

The goal here is to show a couple of fights that happened earlier, so we establish a pattern.

EXT. CAR - DAY

MEDIUM:

GIRL sits in car, looks angry and depressed. In the background we see BOY walk away.

INT. CAFE - DAY

MEDIUM CLOSE UP:

BOY sits at a table in a cafe as GIRL gets up and walks away. BOY looks annoyed, hesitates and goes after her.

INT. HOME - LIVING ROOM

MEDIUM:

GIRL and BOY are on the couch, she is cuddling him, but he won't respond, is cold. She is disappointed and scoots over to the edge of the couch, picking up a magazine, shooting a dirty look.

INT. BEDROOM - NIGHT

TWO SHOT:

They exchange a look for a few seconds, he looks agitated, annoyed almost. She wants to be mad, but the sadness she feels is more powerful.

MEDIUM:

She gets up and walks towards the bathroom.

PAN:

To BOY, who is now angry and frustrated, it is clear that her going to the bathroom has meaning for him, she's walking away from the argument.

CUT TO:

INT. OUTSIDE BATHROOM - NIGHT

MEDIUM CLOSE UP:

GIRL, half-dressed is standing in the well-lit bathroom doorway, pausing, deciding, her back towards the dark of the bedroom, the outlines of her body back-lit, glowing as we watch her from the bed.

INT. BEDROOM - NIGHT

CLOSE UP:

BOY lies on his side in bed, his eyes expressing frustration and now also sadness. We see him giving up and falling back on the pillow as he moves his hands through his hair and closes his eyes.

CUT TO:

INT. BEDROOM - NIGHT

CLOSE UP:

We can see her eyes now. As she half looks over her shoulder, she looks sad. Then something like resolve is visible in her look.

INT. BEDROOM - DAY

MEDIUM:

BOY is asleep in the bed, his car keys and Ray-Bans are on the dresser / desk / bar.

A female hand grabs the keys and sunglasses.

We just see GIRL slipping out the door, then the door closes.

SMASH CUT TO:

INT. CAR - HIGHWAY - DAWN

OVER THE SHOULDER:

GIRL is driving on the highway fast. The streetlights are blurring together. We see her wipe her eyes as she's been crying and brush back her hair.

EXT. HIGH POINT OVERLOOKING THE SEA - DAWN

MEDIUM:

Morning has come and GIRL is alone on the cliff. The wind is blowing her hair back and we can imagine tears being blown back towards the lens like rain.

CLOSE UP:

GIRL 's head is obscuring the early morning sun and as the chorus ends, she turns around her head crowned by an exploding burst of glorious light from the sun, her blue eyes staring directly into the lens.

CUT TO:

INT. CAR - HIGHWAY - DAY

CLOSE UP:

The sun has come up and GIRL is still driving on the highway, but now there is no sign of civilization left. Nature is all around. she is starting to smile as the sun hits her face. This is the last we will see of her, so this is her beauty shot. A triumph, freedom attained, melancholy vanquished.

CUT TO:

EXT. CAR - DAY

POV:

We are now in subjective view. We look out the front window of the car as it travels through the majestic Norwegian landscape. We see mountains, ocean, highway, solitude and most of all beauty and freedom. The scene breathes the optimism of a new day with all its' possibilities.

EXT. SEA - DAY

POV:

We are moving very fast over the water, gorgeous reflections of the sun caressing the surface.

EXT. SKY - DAY

POV:

We are flying over beautiful landscapes, meadows, mountains fjords, ocean.

EXT. SKY - DAY

Blaze into the sun.