

Lost In Time

By

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FADE IN:

1 EXT. CAR - DAY

A small car is driving through town.

2 INT. CAR - DAY

SARAH is driving, singing along with the radio. With her purse resting in the passenger seat, her phone rings from inside.

She opens the purse searching for the phone while keeping her focus on the road.

The purse tips over onto the floor.

SARAH

Oh come on.

She quickly bends down to grab the phone, taking her eyes off the road for a moment.

She returns with the phone and answers it.

SARAH

Hey babe.

JOHN (V.O)

Hey, are you headed home?

SARAH

Yeah. I just stopped to grab a few things.

JOHN (V.O)

Did you remember the milk?

SARAH

Yes, yes I did.

JOHN (V.O)

Good. So...how was work?

SARAH

Fine.

JOHN (V.O)

Just fine? Nothing out of the ordinary happened?

SARAH

No not really. Just a normal day.  
Got to work, sent out some emails,  
had a few meetings, went to lunch  
and now I'm on my way home...Oh you  
know, now that I think about it,  
someone did send me some very nice  
flowers today.

Sarah looks into the rear view mirror and see's a bouquet of  
flowers sitting in the back seat.

While crossing an intersection a car suddenly slams into the  
drivers side of her car.

3 INT. COFFEE SHOP - DAY

JOHN, MATT and JANE sit at a small table drinking their  
coffee.

John is wearing his favorite BLUE HAT and sits deep in  
thought.

JANE

John? John!?

John returns his focus to the group.

JOHN

Sorry. What were you saying?

JANE

I asked you about work.

JOHN

What about it?

JANE

I said, why don't you hire a crew?

JOHN

Nah.

MATT

You know I was reading an article  
the other day and it said that to  
much alone time can be unhealthy.  
In fact, it's so unhealthy that  
they compared it to being the same  
as smoking 15 cigarettes a day. You  
see the human brain craves human  
interaction. Without it...

JANE

(To Matt)

Oh my god, stop! You're so far off topic, it's not even funny.

MATT

How am I off topic? We were talking about John being alone and I added...

JANE

No, we were NOT talking about John being alone. We were talking about his work and the fact that he should hire a crew. You're the one that started talking about loneliness.

MATT

Yeah, because it's related. How can you not see that?

JANE

What I see is my husband rambling about something that doesn't make any damn sense.

MATT

You don't make any damn sense.

JANE

(To John)

John, are you alone?

John smiles and shakes his head.

JOHN

No.

Jane glares at Matt.

MATT

Whatever.

Matt turns his attention to his coffee.

JOHN

I need to get going.

Before John can rise, Jane gently grabs his arm interrupting his progress.

JANE

Oh, before you go. I was talking to my friend Molly the other day and I told her all about you. She's very interested and very single. So I'm thinking, tonight, when you're done with work, we all go out for dinner and drinks.

JOHN

Jane, I'm just not ready for that.

Jane hits Matt in the shoulder.

JANE

(To Matt)

Say something!

MATT

Oh, now you want me to talk?

JANE

Be part of the solution. Not the problem.

MATT

Look, it's almost been 5 years. Don't you think Sarah would want you to move on?

JOHN

I got to go.

John rises from the table and begins to walk away.

JANE

(To Matt)

That's all you had to say!? You sure as hell didn't hold back on the topic of loneliness now did ya?

MATT

(Playful)

I love you.

Jane laugh's.

JANE

You're useless.

John exits.

4 INT. TRUCK - DAY

John sits, driving. He pulls the car up to a red stop light, bringing the vehicle to a halt.

He stares off into the distance.

FLASHBACK TO:

5 INT. HOUSE/BEDROOM - DAY

Sarah is laying on the bed with John next to her.

He leans over, whispering to her.

She smiles.

John brushes her hair away from her face and gives her a kiss.

6 INT. HOUSE - DAY

John is on the phone with Sarah, pacing.

JOHN  
(Panicked)  
Just talk to me. What's going on!?

SARAH (V.O)  
(In Pain)  
I see some firemen. They're running  
toward the car.

JOHN  
Okay good. They're going to get you  
out of there.

SARAH (V.O)  
John, I smell gasoline.

JOHN  
Just hold on.

SARAH  
I'm scared.

JOHN  
Just be strong.

SARAH  
I love you...

An explosion is heard through the phone before it goes blank.

BACK TO PRESENT

7 INT. TRUCK - DAY (CONTINUED)

A horn honks from behind Johns truck.

He looks up and notices the light is green.

He waves his hand in the air apologetically and begins to drive.

8 INT. OPERA HOUSE - DAY

John enters the old dusty building, carrying his lunch pail. He passes some lumber and tools sitting on the floor.

He sets his lunch down on a nearby bench and proceeds to grab his tool belt.

John straps the belt on and grabs a few two by fours, throwing them on his shoulder.

He carries the lumber to the back of the opera house, setting them down in the corner.

As he turns to walk away he notices something curious on the ground.

John reaches down picking up an old PHOTO.

9 INT. OPERA HOUSE 1945 - DAY

John inspects the photo. There's a female who looks identical to Sarah and a man who looks exactly like himself except for a mustache.

LILY is standing on the stage. She squints, trying to see through the bright lights.

LILY

Hey! What are you doing back  
there!? Where did you come from!?

John stands turning to the stage.

JOHN

I'm sorry?

John curiously looks around as he notices the room is completely different.

LILY  
You can't be here. This is a  
private rehearsal. What is that!?  
In your hand!

John looks at the photo once more. Then he looks back up to Lily.

JOHN  
(Confused)  
Sarah!?

LILY  
No, it's Lily!

John slowly makes his way toward her.

JOHN  
Where am I?

LILY  
Looks like the opera house to me.

JOHN  
What day is it?

LILY  
Wednesday.

JOHN  
No, no, no. The date?

LILY  
It's May 9th, 1945. Is this a joke?

John gets closer.

JOHN  
I found this photo. Is this you?

LILY  
Let me see.

Lily jumps off the stage and makes her way to John, never looking up at his face. As they get within reach, he hands her the photo removing his hand from it.

10 INT. OPERA HOUSE - DAY (CONTINUED)

John is standing back in the old opera house with his arm extended as the photo flutters to the ground.

His eyes are wide in disbelief. He looks around.

JOHN

No way...

11 INT. OPERA HOUSE 1945 - DAY (CONTINUED)

Lily stands wide eyed in disbelief. She slowly backs away.

LILY

I must be losing my mind.

12 INT. OPERA HOUSE - DAY (CONTINUED)

John paces back and fourth, contemplating on what to do next.

He chuckles to himself.

JOHN

Nobody's going to believe this.

13 INT. OPERA HOUSE 1945 - DAY (CONTINUED)

Lily walks to the stage and grabs hold of a candle stick.

LILY

Hello!?

14 INT. OPERA HOUSE - DAY (CONTINUED)

John slowly walks back toward the photo.

15 INT. OPERA HOUSE 1945 - DAY (CONTINUED)

Slowly Lily walks back toward the spot where John disappeared.

16 INT. OPERA HOUSE - DAY (CONTINUED)

John cautiously reaches back for the photo grabbing it.

17 INT. OPERA HOUSE 1945 - DAY (CONTINUED)

John is bent down holding the photo.

Lily screams in terror. Holding the old candle stick, she runs to John.

JOHN

Wait! Wait! Wait! Wait!

John quickly removes his hat, revealing his face.

Lily stops and her eyes meet his.

Her mouth drops open as if seeing a ghost.

LILY

Charles!

She drops the candle stick and jumps into his arms. She wraps her legs around him, closes her eyes and kisses him on the lips.

John has his arms out wide, feeling the awkwardness of the situation.

Lily pulls back from her kiss with her eyes still closed.

LILY

You've come back to me.

JOHN

My name's John.

Lily opens her eyes and slowly begins to dismount John.

LILY

I'm so sorry, you look just like  
someone I used to know. I'm so  
embarrassed.

Lily turns away from John.

John puts his hat back on.

JOHN

Please don't be. I need to tell you  
something and it may sound pretty  
unbelievable but I need you to  
trust me. I'm from the future. I  
don't know how but, I found this  
photo over in the corner and when I  
picked it up--

LILY  
--You must think I'm some sort of  
idiot.

She turns to him.

JOHN  
What? No.

LILY  
You must think I'm really stupid.  
Who put you up to this!? Was it  
Marcy? You need to go. Get out of  
here. Now! Go! Get out of here!

John drops the photo.

18 INT. OPERA HOUSE - DAY (CONTINUED)

John stands as the photo flutters to the ground once more.

He reaches into his pocket, removing his cell phone. He  
moves his thumb a few times then places the phone up to his  
ear.

MATT (V.O)  
Well look who had a sudden change  
of heart. I'm glad your doing this,  
it's a big step in the right  
direction.

JOHN  
What? No.

MATT (V.O)  
I'll tell Jane to start getting  
ready. Why don't you just meet us  
here and we can all just ride  
together?

JOHN  
Matt, listen to me.

MATT (V.O)  
In fact, I'll tell Jane to tell  
Molly to meet us here as well. Do  
me a favor though and don't wear  
that damn hat. You wear that thing  
everywhere and it's not fitting for  
a dinner date. Speaking of dinner,  
where do you want to go? I know  
this great place...

JOHN  
Matt just stop talking! I need to  
see you guys. Are you at home?

MATT (V.O)  
Yeah.

JOHN  
Good. I'm coming over.

MATT (V.O)  
Everything okay?

JOHN  
Yeah...

John hangs up, placing the phone back in his pocket. He  
removes his belt dropping it next to the photo and exits.

19 EXT. MATT'S HOUSE - SUNSET

John's truck pulls into the driveway. He parks, exits the  
vehicle and enters the house.

20 INT. MATT'S HOUSE - NIGHT

John and Jane are sitting at the kitchen counter across from  
Matt who is standing on the other side in the kitchen.

JANE  
So let me get this straight. You  
found a photo. Went back in time  
and met who you believe is Sarah in  
another life. Am I getting that  
right?

JOHN  
That's exactly what happened. I  
know it sounds far fetched but  
trust me, it was her.

MATT  
Okay, this is very interesting  
because I've heard of something  
like this before. Now, I have one  
question. Where did you find a flux  
capacitor!?

Jane and Matt begin to laugh.

JANE  
A flux capacitor!? That's good!

MATT  
I know right!?

JANE  
That was uh...back to the future  
right!?

MATT  
Yeah it was!

JANE  
oh man, I miss Michael J. Fox. He  
was the best.

JOHN  
Just forget it.

John rises and begins walking down a hallway.

Matt and Jane follow.

MATT  
Oh come on John, we're just messing  
around. You have to agree, what  
you're saying sounds crazy.

JANE  
Maybe you need to go see someone  
and get some help.

John stops, turning to address them.

JOHN  
I am not crazy! I know what I saw!  
It was her! Out of all the people  
in this world, I expected you guys  
to believe me. You're right though.  
I do need help. Just not from you.

John walks towards the door.

JANE  
John wait.

MATT  
Let him go. He's upset. We'll talk  
to him in the morning.

John exits.

21 EXT. CHURCH - SUNRISE

The sun is coming up, starting a new day.

22 INT. CHURCH - DAY

John walks in passing pew after pew as he makes his way to the front of the church.

Now at the front, John kneels in prayer. He closes his eyes.

JOHN

(To God)

I know it's been awhile. After Sarah, I just lost my faith. And then with everything happening yesterday, I'm not sure what to do. Maybe I am going crazy. Maybe I'm not. Anyway, I could use some help here because I'm at a loss. If you're real, can you just give me a sign? Help guide me on what I'm supposed to do? Please.

John opens his eyes. He looks around as if he's expecting something to happen.

He bows his head in disappointment.

John rises and exits.

23 INT. OPERA HOUSE - DAY

John enters walking towards the photo and the work belt. He stops for a moment just shy of both items.

Slowly he bends down, retrieving the belt.

Making his way to the back corner where he started work the day before, John straps the belt on. Once there, he notices a piece of paper on the ground that wasn't there the day before.

He picks it up, slowly opening it.

LILY (V.O)

John, I'm sorry for the way I reacted. I hope you can understand how hard it is for me to believe you. Honestly, I still find it difficult. I went to church last night and prayed. Asking for a sign. If this is for real and you

(MORE)

LILY (V.O) (cont'd)  
get this note, please come back.  
Lily.

John folds the note, placing it in his pocket.

He walks back to the photo and picks it up.

24 INT. OPERA HOUSE 1945 - DAY

John stands holding the photo.

Lily is behind him, sitting on the stage.

LILY  
You came back.

John turns to her.

JOHN  
I got your note.

LILY  
How can this be happening?

JOHN  
I don't know. I don't have the  
answers. I'm just following the  
signs.

Lily stands and walks to John.

LILY  
And what are the signs telling you?

JOHN  
That I'm supposed to be here. With  
you.

Lily smiles.

LILY  
Then I think we're on the same  
page.

JOHN  
Would you like to go for a walk?

LILY  
Okay.

They both walk towards the door.

John opens the door and Lily walks out.

25 EXT. RIVER - DAY

John and Lily are walking down a path with flowers covering both sides.

JOHN  
Can I ask you something?

LILY  
Sure.

JOHN  
What happened to Charles?

LILY  
He was killed in the war.

JOHN  
I'm so sorry, it must have been tough. I know what it's like to lose someone you love.

LILY  
Yeah...But, you also know what it's like to get them back.

John looks at Lily and their eyes meet. They both smile and John turns away.

JOHN  
Hey, will you do me a favor?

They stop.

LILY  
What's that?

JOHN  
Close your eyes.

Lily gives him a questionable look.

JOHN  
Trust me.

LILY  
Okay.

She closes her eyes.

John walks over to the side of the path, bends down and picks a flower.

He walks back handing it to Lily.

JOHN  
Okay, open them.

She notices the flower and smiles.

LILY  
It's beautiful. Thank you.

JOHN  
You're welcome.

They continue to walk.

LILY  
You know...Lilies are my favorite.

JOHN  
I do know.

LILY  
How?

JOHN  
Because they were Sarah's favorite.

Lily smiles again.

They continue down the path. John places the photo in his front shirt pocket.

He reaches over, grabbing her hand.

They continue to walk hand in hand down the path.

26 INT. COFFEE SHOP - DAY

Jane and Matt sit at a table drinking their coffee's.

JANE  
Maybe we were to hard on him.

MATT  
Yeah well, he needed it. He can't keep living a fantasy, thinking she's coming back.

JANE  
Matt, I'm not disagreeing. I'm just saying that maybe we were a little harsh. You realize, we've met here every morning for the last 7 years and he's never missed, not once. Now all of the sudden he's skipped out on coffee two days in a row.

MATT

Yeah...He's probably really pissed.

JANE

We should go check on him.

MATT

Alright, let's swallow our pride  
and go apologize.

Matt and Jane rise from the table and begin to walk out. As they reach the door, Matt notices an elderly couple walking towards the coffee shop. The older man is wearing a blue hat, identical to John's and the woman has a lily in her hair.

He opens the door holding it for them.

As the couple walks through, Matt and Jane are staring at them.

JOHN

Thank you.

The couple walks by and sits at a small table.

Matt turns his attention to Jane and they lock eyes.

They both look back at the couple.

The old man in the hat looks at Matt and Jane. After a moment of hesitation, he gives a wink.

FADE OUT

THE END