



A drama with magical realism, told through original music

I NEARLY LOST YOU

A young mother crosses into the future and meets the daughter she gave up, fully grown, then returns with her to the past to face a fate only her daughter can see coming.

"RECOMMEND" · ROADMAP WRITERS | ISA TOP READS · SPRING 2026

The Story

Silicon Valley, 1996. Rachel gives up her newborn daughter, then learns what the choice costs. When an impossible phone call reaches her through the walls of a grunge club called The Electric Banana, she follows a song thirty years forward and finds Ann: a woman her own age, drowning quietly in a life that looks perfect on paper. They become friends before either knows the truth.

Ann travels back to 1996 and gets everything her present withheld, a father who teaches her guitar without knowing she's his, and a family assembling itself around a secret. This new life might save Ann and Rachel, but it doesn't last.

The convergence on The Electric Banana's rooftop sends Ann home to 2026, changed. She chooses to live. And Rachel stays in 1996 to keep a promise: not to save the man she loves, but to survive him.



The Two Women



RACHEL

Lives in 1996. A traumatic childhood behind her, street sense keeping her upright, everything held together by routine and a Walkman. She reads people because she's had to. Music is the one place her guard drops, and it's about to drop her through the floor of time.



ANN

Lives in the present. Raised wealthy, educated precisely, planned completely. She quit corporate law to tend a dispensary counter, the boldest move of her life, and it changed nothing. She is hyperconnected and profoundly alone, and she is running out of reasons.

Both women are 27-30. Two lead roles, one film: a mother and daughter played at the same age, both parts built to attract award-caliber actresses, on screen together for nearly every scene.

Frock & Pearl

FROCK

The band's iconic guitarist. His hands shake except when he plays; words come hard, songs don't. He teaches a stranger to play without knowing she's his daughter, and it's the closest thing to speech he has.

A role written for an actor-musician, and it comes with the songs already written.



PEARL

The Electric Banana's den mother: all cigarette wisdom and zero sentimentality, the one who's seen every kid like Rachel come through and knows which ones make it.

A scene-stealing veteran part, days not weeks, built for a name.



The Music Already Exists

Most music films budget \$400,000 to \$800,000 to create original songs and secure the publishing. Here, the three diegetic songs and the central motif are already written and owned outright: clean chain of title, full re-record rights, zero third-party claims.

"RACHEL"

The love song bridging three decades; it opens with the arpeggio that recurs through the film as the time-travel mechanism itself. The motif is not decoration; it is the plot.

"AWEFISHYULE"

Shift's festival anthem. Frock's rage given form: the sound of the band the audience must believe headlines a festival.

"SOMEDAY"

The father-daughter duet at the climax. The moment Ann discovers, onstage, whose daughter she is.

The existing recordings are writer's demos: proof the songs exist and are owned. Production masters are recorded fresh with cast vocals and a music producer, the standard pipeline for performance films (Once, Sing Street, A Star Is Born), already carried in the budget's music lines. The owned compositions and publishing remain collateral for music-side co-finance (Interscope Films, PULSE Films, RadicalMedia): partners in the capital stack, not vendors.



Two Worlds, One Lens

1996

Film grain and lived-in locations: raw textures, saturated color, bodies moving in real space to real music. Dangerous but present.



THE PRESENT

Clean, sharp digital cinematography: sterile environments, cooler tones, minimalist symmetrical framing that feels like a prison. Safe but suffocating.



THE CONVERGENCES

The two grammars collide when the eras touch: practical wind, analog artifacts bleeding into digital frames, fluid and ethereal rather than sci-fi.



Designed to Be Shot

This script has been developed alongside its production plan, not ahead of it.

- 26 to 28 day shoot; interiors in a tax-credit state, San Francisco period exteriors as second-unit plates.
- The festival sequence and the film's signature bridge exteriors are designed for an LED volume with an Unreal Engine build: full control, no thousand extras, no permit-hostile locations. Volume facilities researched and costed; full technical plan in the business plan.
- One club build redressed for both eras; crowd nights consolidated to a single scheduled climax.
- Modest, purposeful VFX: the magic is analog by design.



Comparables

WE LIVE IN TIME

Three interwoven timelines, not chronological, a similar fold that I NEARLY LOST YOU uses to bring 1996 and 2026 into one arc.

A STAR IS BORN

Addiction and music as the same wound; "Shallow" won the Oscar for Best Original Song, proof original music can carry a film's commercial and cultural weight.



This film sits at the intersection of We Live in Time's two-hander structure and A Star Is Born's music-driven stakes, precedents for character-driven, awards-caliber drama.

Audience

CORE: WOMEN 35 TO 54

They lived the era, they drive specialty box office and streaming completion for mother-daughter drama, and this film hands them their own soundtrack.



CROSSOVER: GEN Z, DISCOVERING THE 90S SECONDHAND

The film literally dramatizes this audience: Ann is a young woman finding that era's music thirty years late and being remade by it. Grunge nostalgia is compounding on streaming and social platforms, and remains largely untapped by nostalgia films, which have mined the 80s to exhaustion.



COMMUNITIES WITH SKIN IN THE STORY

Adoption constellation audiences, music-scene lifers, mental-health advocates who reward films that handle their subject with care.

Why Now

"I want every girl in the world to pick up a guitar and start screaming."

— COURTNEY LOVE

The loneliest generation on record is streaming the 90s like it's a message in a bottle. This film is the message written back: connection is analog, healing is loud, and it's never too late to meet the people you lost.



Validation

ROADMAP WRITERS COVERAGE: "RECOMMEND"

"There is a melancholy and specificity that really sets this story apart... The blueprint of this script feels like a can't-miss."



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Developed through multiple professional coverage cycles and working producer notes.



FULL COVERAGE EXCERPTS: INEARLYLOSTYOU.COM/REVIEW

Casting Direction

ILLUSTRATIVE OF TYPE AND REGISTER; NO ATTACHMENTS IMPLIED.



The red flannel, the film's tracked object

RACHEL

The register of Jessie Buckley, Saoirse Ronan

ANN

The register of Florence Pugh, Ana de Armas, Lily James

FROCK

An actor-musician; the register of Joe Keery, Cosmo Jarvis, Andrew Garfield

PEARL

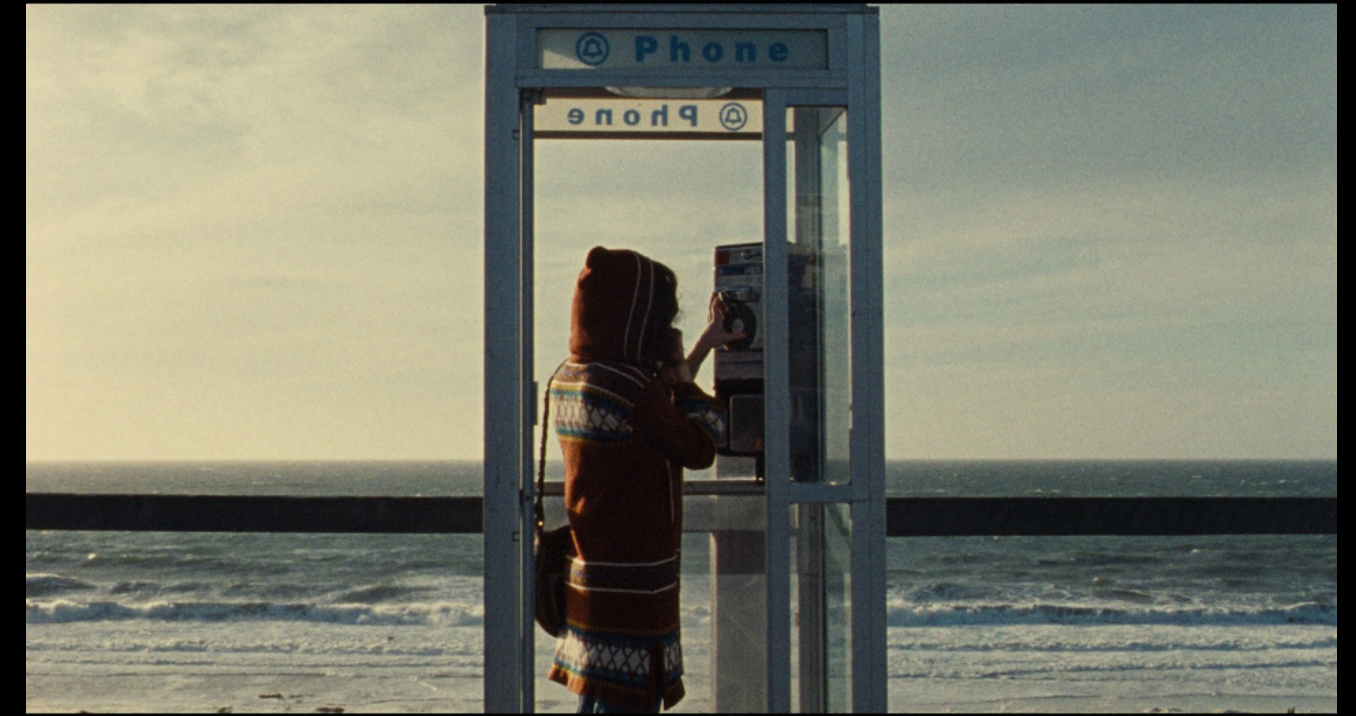
A veteran scene-stealer; the register of Juliette Lewis, Patricia Arquette, Youn Yuh-jung

The package logic: two actresses at the same age who read as blood, at least one of whom moves financing, with a supporting role that recruits a real musician and a character part that adds a name for days of work.

Contact & Materials

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- Original song demos — inearlylostyou.com/music
- Concept reel — tone reference cut from temp footage; private link inearlylostyou.com/contact
- Complete screenplay — inearlylostyou.com/contact
- Business plan — top sheet, finance plan, production and volume-stage plan. inearlylostyou.com/contact
- Writer's statement — inearlylostyou.com/statement



SCAN: THE MUSIC