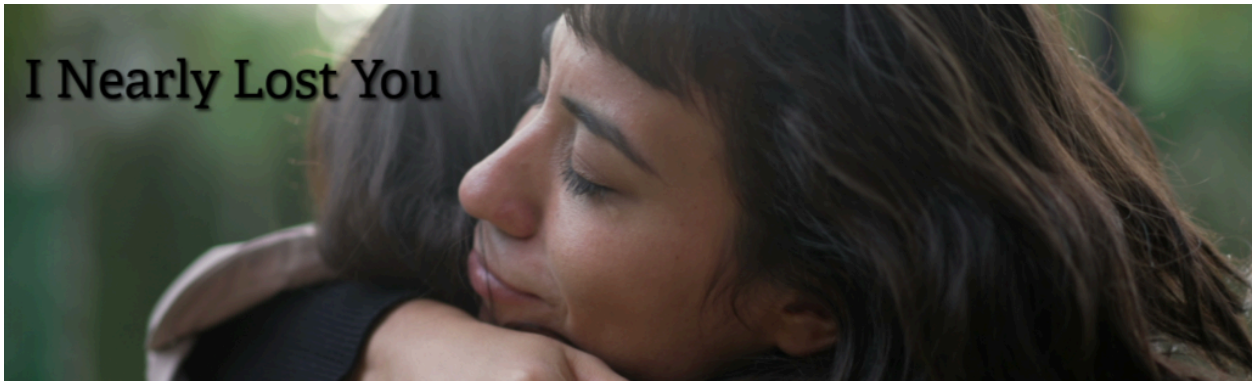

I wrote *I NEARLY LOST YOU*, the screenplay and its songs, because authenticity demands it. It's a story told through music, where time travel happens because a song reaches across decades and says "I remember you, I'm still here." I wanted to explore what it means to be a parent who fails, not because they don't care, but because they're drowning. And what it means to be a child who grows up with everything except the one thing that matters: being truly seen. The 1990s grunge era wasn't just a backdrop for me, it was survival. That music saved my life.

why now: 73% of Gen-Z report chronic loneliness. Rising youth suicide rates. A.l. threatens artists. This film asks: What did we lose when we stopped being present?

logline: 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.

story: It's 1990s California and Rachel's big weakness is music. Pregnant after a fateful one-night stand with a grunge metal guitarist with a troubled past, Rachel decides the best thing to do is to give up their new baby daughter for adoption. Deeply regretting her decision, when Rachel encounters a mysterious time vortex in a raucous live music venue called The Electric Banana, she takes a big chance on a trip to the future to find her daughter. … Rachel enters the future in what is now no longer The Electric Banana but a subdued wired venue called Shadows, and meets the suicidal Ann, who just quit her stressful career as a young attorney. In a dramatic and deeply emotional turn, Rachel reveals to Ann that she is, in fact, her daughter. Ann travels back in time with Rachel and is changed forever. Ann goes on a partying spree, experiencing the highs and lows of the '90s, until things get too wild one night at Lollapalooza where she goes to see her birth father Frock for the first time, appearing with his now-trending band Shift, without him knowing who she is. Ann's presence pulls Rachel back into Frock's orbit too, reigniting something between them. Ann triumphantly plays with Frock in a concert at The Electric Banana. … Finally finding her life's passion and happiness that she never felt before, Ann is reminded of her adoptive parents back in the future, whom she misses and truly loves. Her decision becomes more urgent when she has reason to suspect she may lose them forever. Ann wants to time travel again, but this time there's a problem, so her '90s family comes together, and risks their lives, for a spectacular musical spectral time shift from the rickety roof of The Electric Banana.

a true two-hander:
RACHEL - Street-smart survivor. Arc: Survival to connection;
ANN - Raised wealthy but hollow. Arc: Performed perfection to messy authenticity

genre/tone: Time-Travel Drama with magical realism
kinetic style meets emotional brutality - music is the time-travel mechanism, no sci-fi, just sound piercing reality

theme: Being alive means risking heartbreak, not avoiding it.

target: Women 18-54, music lovers, festival audiences.

comps: *We Live In Time* (2024) + *A Star Is Born* (2018)
This film sits at the intersection of *We Live in Time*'s two-hander structure, with interwoven timelines, and *A Star Is Born*'s music-driven stakes, addiction and music as the same wound, precedents for character-driven, awards-caliber drama. "Shallow" won the Oscar for Best Original Song, proof original music can carry a film's commercial and cultural weight.

reviews: Roadmap Writers: "RECOMMEND" (top 5%). ISA Top Reads for Spring 2026. Nicky Weinstock (Severance): "Deeply resonant." Script requests from multiple top producers, including three Oscar-winners.

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