

LOST AND FOUND

By

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1

INT. CARE HOME- DAY (2017)

1

WIDE SHOT of the care home lounge.

JEAN is sat in her chair staring into space, **HIGH KEY** lighting is used as the sunlight beams through the window behind her. A **WIDE SHOT** shows carers guiding another female resident through the lounge as the camera gradually **ZOOMS** into Jean's stare.

CARER (VO)

(lightly)

Good Morning Jean, would you like a cup of tea?

Jean glances up and smiles.

JEAN

(with slight panic)

Oh, no thank you my dear, I'm going to get my bus soon otherwise i'll be late!

CUT

2

INT. CARE HOME- DAY (2017)

2

LOW ANGLE POINT OF VIEW SHOT

The carer looks intrigued.

CARER

(with interest)

Are you off anywhere nice?

WIDE SHOTS show the carer as she gently takes a seat next to Jean and crosses her legs. Lighting is still fairly **HIGH KEY** as the natural daylight fills the room. She looks at Jean lovingly.

JEAN

(excitedly)

Oh yes, my daughter is taking me for a spa day. It was her 21st last week, you see and she thought we deserved a little treat.

Jean giggles.

CARER

(enthusiastically)

Well you can't go to the spa in your pyjamas, lets go and get you changed!

The carer raises her hand and rubs Jeans back gently.

CUT

3

INT. BEDROOM- DAY (2017)

3

A DOLLY allows a **TRACKING SHOT** allows the camera to enter the room to see Jean sat on the edge of her bed staring out of the window to her left. The carer rummages through the drawer and pulls out a pile of clothes. Jean picks up a small photo album, opens the cover and sees a picture of her with her best friend and her husband. She smiles.

JEAN

(Excited)

Look at my best friend, so beautiful. She's getting married next week and I'm the maid of honour!

CARER

Got herself a gentleman, has she?

The Carer sits next to Jean on the bed with the pile of clothes on her lap.

CUT

4

INT. BEDROOM- DAY(2017)

4

A **MEDIUM TWO SHOT**, the natural daylight shining through onto the pair.

JEAN

(Chuckling to herself)

Oh, a gentleman I'm not so sure. Not like my Arthur.

Jean pauses and rubs her finger over her husbands face on the photograph. We see the photograph through a **POINT OF VIEW SHOT**, therefore a close up of the photo.

JEAN (VO)

He'll be here soon he's just popped to the shop, dear.

A **CLOSE UP TWO SHOT**. The carer is facing Jean as she looks at the photograph.

CARER

I've heard about your Arthur before, where did you find your knight in shining armour?

The camera **PANS** slightly to the right focussing on Jean as she looks up towards the ceiling and pulls the photo album close into her chest.

JEAN

Well..

CROSS DISSOLVE TO FLASHBACK IN BLACK AND WHITE

5 INT. TRAIN- DAY (1957)

5

WIDE SHOT.

HIGH KEY lighting from natural daylight **as we zone into Jean's flashback.** A young girl is sat on the train, her satchel on the seat next to her. She's slightly turned to the window, holding her book in her hands. She looks up from her book and watches the world fly past her, smiling. She's wearing a light blue floral dress, her long curly hair falling across her shoulders.

JEAN (VO)

I had no idea where I was going,
but I was ready for adventure,
ready for wherever this train was
taking me.

CUT TO FLASHBACK IN BLACK AND WHITE

6 INT. TRAIN- DAY (1957)

6

POINT OF VIEW

We see the view out the window as the train pulls into Cardiff Station.

JEAN (VO)

(relieved)

We passed Cardiff and I thought,
beautiful... Wales.

CUT TO FLASHBACK IN BLACK AND WHITE

7 INT. TRAIN- DAY (1957)

7

SIDE ON LOW ANGLE SHOT.

Jean reaches for her broach, rubs her thumb across it and presses it firmly towards her chest. Her gold bracelet is dangling from her wrist, her ring shining in the sunlight.

CUT TO FLASHBACK IN BLACK AND WHITE

8 INT. TRAIN- DAY (1957)

8

MID SHOT.

Jean is looking at her watch, then glances out of the window as she continues to travel. Her book is now flat on the table.

JEAN (VO)
(grumpily)
The journey felt forever, but then
we arrived.

CUT TO FLASHBACK IN BLACK AND WHITE

9 EXT. TRAIN STATION- DAY (1957)

9

WIDE SHOT, PAN

Jean is walking down the stairs with a bounce in her step and a massive smile on her face. The camera PANS right past the Bridgend sign. A WIDE SHOT then shows Jean walking towards the camera, **handing her ticket to the platform attendant.**

CUT TO FLASHBACK IN BLACK AND WHITE

10 EXT. TRAIN STATION- DAY (1957)

10

HIGH ANGLE SHOT.

We are looking down at Jeans hands as she pulls her gloves onto each hand exquisitely.

JEAN (VO)
(inquisitively)
Bridgend, huh?

CUT TO PRESENT DAY NORMAL COLOUR

11 INT. BEDROOM- DAY (2017)

11

TWO SHOT.

Jean stands up in a panic, the carer remains sat.

JEAN
(with panic)
Oh, I must go and get my washing
in!
(calling in a higher tone)
Rosie? Rosie where are you?

Jean turns in a circle looking from left to right. The carer stands and eases her back to sit back on the bed.

CARER
(reassuringly)
Rosie's having her dinner, Jean.
These pictures look like you
enjoyed spending time at the beach!

JEAN
Oh yes, yes!

CROSS DISSOLVE TO FLASHBACK IN BLACK AND WHITE

12 EXT. BEACH- DAY (1957) 12

CLOSE UP, TRACKING SHOT.

The camera follows Jeans footsteps in the sand as she walks peacefully along the beach. Her shoes are delicate and have a small heal.

CUT TO FLASHBACK IN BLACK AND WHITE

13 EXT. BEACH- DAY (1957) 13

LONG SHOT.

Jean is walking along the beach in the distance.

JEAN (VO)
I used to love the wind blowing
through my hair, the fresh smell of
the sea breeze.

CUT TO FLASHBACK IN BLACK AND WHITE

14 EXT. BEACH- DAY (1957) 14

WIDE SHOT.

Jean takes her old fashioned camera out of her bag and holds it to her face to take a picture. Her dress is blowing elegantly in the wind.

CUT TO FLASHBACK IN BLACK AND WHITE

15 EXT. BEACH- DAY (1957) 15

OVER THE SHOULDER shot.

Somebody hands Jean a bag of chips, she glances up to her right and smiles.

JEAN (VO)
A young man gave me some chips and
from his charm I became totally
besotted.

CUT TO FLASHBACK IN BLACK AND WHITE

16 EXT. BEACH- DAY (1957) 16

MID SHOT.

Jean is sat to the right looking to her right as if she is talking to someone. She is laughing, looking at the floor and the sea in front and eating her chips slowly.

JEAN (VO)
He knew how to make a lady laugh,
that's for sure, just like on our
wedding day.

CUT TO FLASHBACK IN BLACK AND WHITE

17 EXT. BEACH- DAY (1957) 17

CLOSE UP.

Jean holds some coins in her hand and counts it slowly, moving it around in her hand.

JEAN
(gratefully)
We didn't have much back then.

CUT TO PRESENT DAY NORMAL COLOUR

18 INT. BEDROOM- DAY (2017) 18

CLOSE UP, PAN

We see the photo album as Jean turns the page showing a the picture. The camera PANS from one photo to the next, Jean's finger held on the baby.

JEAN (VO)
Oh yes, I need to get my daughter's
dinner in a minute, she'll be home

JEAN (VO)
 from school and she'll have to help
 her father on the farm.

CUT

19 INT. BEDROOM- DAY (2017)

19

CLOSE UP.

Jean turns the page again and firmly places her finger
 towards a man in the photograph.

JEAN
 (sighs heavily)
 I've never liked that man, he likes
 all the floozies, he does.

CUT

20 INT. BEDROOM- DAY (2017)

20

MEDIUM TWO SHOT.

Jean closes the photo album gently and looks at the carer.
 Jean looks at the floor, now extremely gloomy.

JEAN
 (worried)
 Where is my Arthur? He seems to
 have been gone forever!

CARER
 He's gone for today, I'm sure
 you'll be with him soon.

The carer puts her arm around Jean and cuddles into her.

ADDITIVE DISSOLVE

21 EXT. CHURCHYARD- DAY (2017)

21

WIDE SHOT, PAN.

We see the top of the church clock, and the camera slowly
PANS down as the church bells are ringing.

CUT

22 EXT. CHURCHYARD- DAY (2017) 22

CLOSE UP, HANDHELD.

The main camera focus is on the gravestone of Arthur, all we can hear is the wind blowing through the trees.

CUT

23 INT. BEDROOM- DAY (2017) 23

MID SHOT, PAN

Jean changes from her comfortable position and gives a confused expression. She pushes the carers arm off of her shoulder gently.

JEAN
Who are you? My appointment isn't
until this afternoon, I think I'll
go and play my piano.

CUT

24 INT. BEDROOM- DAY (2017) 24

WIDE SHOT.

The camera is still and facing towards the bedroom door, as Jean exits her bedroom to continue with her day, mumbling to herself.

FADE TO BLACK

THE END