



the assessment

THE LAST JUMP

BASED ON THE BOOK BY C.H. LYN

Format: Short Film

Genre: Sci-fi drama, post-apocalyptic, time travel

Tone: A post-apocalyptic, survival story in the vein of *The Last of Us* and *Children of Men*, with the heartache of love lost in time like that seen in *The Time Traveler's Wife* and *About Time*.



CREATURE

- Blind
- Attack sound
- Armor

- How many in Area >>

- Confirmed **3**

SURVIVE

- Medical Supplies
- Sound proofing

What is the

WEAKNESS



THE PITCH

THE WORLD IS ENDING, OR IT ALREADY
DID. IT ALL DEPENDS ON YOUR TIME.

Decades after the climate apocalypse, Lucy believes she is the last person alive. Her days have collapsed into a painful ritual: using a time machine to hurl herself back into the past, reliving fleeting moments with the people she loved before the world fell apart.

Emotionally shattered and physically scarred, she survives as a ghost in her own memories, until three young survivors discover her hidden bunker, shattering the solitude she has built her life around.

Their arrival forces a choice: keep clinging to the past, or find the courage to protect the future standing right in front of her.

THE LAST JUMP is a character-driven sci-fi drama, blending the grit of Children of Men and The Last of Us with the aching emotional pull of The Time Traveller's Wife. A raw, intimate story about memory, loss, and the hope we fight to keep alive.



CHILDREN OF MEN

STORY

THE LAST JUMP is an intimate post-apocalyptic drama that reimagines time travel not as wonder but as an escape from processing grief, a loop Lucy cannot stop playing even as it grinds her body down and begins to carve its name into her bones.

Lucy, now in her sixties, is the last surviving inhabitant of the colossal Cheyenne Mountain bunker. Once a military ark built to outlast the end of the world, it is now a sterile mausoleum humming with machinery that will outlive her. Her only contact with the life she loved is a time-travel chamber that rips her back for only twelve hours at a time. It is never long enough to change anything but is always long enough to hurt. She returns for small things she cannot bear to lose: the taste of real coffee, Roger's laugh, the sun-warmed shoulders of her found family Sam, Rhika, and Nayaiah. Each jump ejects her in violent choking agony. Each jump is an act of denial. Each jump shortens her life in the present.

In the bunker her routine is stripped to the bone. She tends the century-old greenhouse, monitors dead command systems, and taps Morse code into static that has not been answered in a decade. She maintains the bunker like a custodian of the dead, her purpose reduced to preserving a world designed to protect her long after everyone it was meant to save is gone.

The past crashes over her in fragments. A sunlit café where she and Roger first met over spilled coffee. Moving in together, lazy brunches, wedding plans, friendships deepening around shared books and shared adventure. Then the slow, inevitable unraveling as ominous broadcasts appeared, time-travel warnings were dismissed by leaders, and the world slid toward collapse. Lucy tries again and again to warn them. Each jump places her back into memories she can only haunt and never steer. She watches Roger propose to her younger self knowing she will eventually trade that amethyst ring for medicine. She watches Nayaiah laugh already knowing she will be the first to die. She fights, kills when she must, loses more than she can carry, and returns to the bunker with blood, guilt, and the weight of prophecy on her shoulders.

Everything changes the day she sees movement on the surveillance monitors. Three figures stand at the mountain's entrance. Three children.

Tom is sharp and determined. Grace is perceptive and steady. Little Lu is wide-eyed and curious. They enter the bunker as if stepping into legend. For them the place is mythical. For Lucy their arrival is an earthquake.

They break her decade-long silence with simple human needs: hot water, food, crayons, and music. Tom sees the time machine as a way forward. Grace finds a ukulele and begins to pluck the strings, muscle memory beginning to thaw. Lu leaves drawings taped to the walls that bring warmth back into metal. Their presence cracks Lucy open in ways nothing else has. They represent everything she failed to save and everything she still might.

Lucy's fierce resistance to their curiosity about time travel sparks conflict rooted in her own bitter knowledge. The machine offers no answers and no fixes. It offers only pain and the illusion of possibility. As days pass, something shifts. The sterile corridors soften. The bunker, once her tomb, becomes a fragile home reborn around them.

Years fold forward in a quiet montage of survival and healing. Birthdays are marked with greenhouse strawberries. Warm showers and laughter return to halls once reserved for ghosts. Maps on the walls chart the slowly rebooting world. Lucy, once an archivist, becomes a guardian.

Yet the world outside remains silent, uncertain and waiting.

The true emotional reckoning arrives when Grace strums that ukulele and sings a melody that once belonged to Nayaiah. It is a memory Lucy has buried, but also one that she needs. The moment forces her to decide whether loyalty to the dead means turning her back on the living. She understands, suddenly and painfully, that her attachment to the jumps is not healing her wounds. It's causing them.

Lucy takes her Last Jump not to relive or repair anything but to say goodbye. She visits a quiet moment and whispers her final farewell to Roger and to her younger self. There is no more interference and no more haunting. Only acceptance.

When she returns she disables the machine forever.

In the final moments Lucy stands at the great bunker door. It is no longer a barrier. It is a threshold. With Tom's resolve beside her, Grace's gentle hum behind her, and Lu's small hand in hers, she enters the code. Sunlight floods in, warm and unfamiliar. Together they step out into an overgrown world not as refugees from the past but as explorers of what comes next.



MEMORY, CONTROL AND THE PRISON OF GRIEF

The Last Jump looks at memory as something that can trap us. When loss is too heavy, memory hardens. It stops being a place we can move through and becomes a room we cannot leave. In this story, time travel is not escape or adventure. It is what happens when grief refuses to let go. Lucy does not jump to change the past. She jumps because staying with the past gives her more feeling than living in the present.

Each jump is a way of keeping pain close. A way of stopping memory from settling into history. Over time, Lucy fades into the role of a witness rather than a participant in her own life. She becomes a ghost, watching a world she can no longer touch.

Her grief does not move forward in stages. It spreads and decays like a landscape left behind. Lucy's inner world mirrors the world outside the bunker, empty, fragile, and held together by failing systems. The bunker is not just shelter. It is the shape of her grief, sealed, preserved, and carefully maintained. Like the time machine, it offers the comfort of control. If she can manage her routines, her systems, and the timing of her pain, she believes she can survive another day.

But control does not heal grief. It only shrinks the world around it. Lucy becomes the last custodian of a dead world, storing memories for no one, surviving without living. The film suggests that when grief is preserved rather than embraced, it begins to poison the present. The past can give us warmth briefly, but when we keep returning to it, it leaves us colder each time.

Change begins when Lucy is forced back into the present.

The arrival of the children breaks the stillness she has learned to survive in. They bring laughter, light, and love. Their needs for food, music, art, and connection force a recalibration from preservation to cultivation, from mourning the dead to nurturing the living.

Through the children, Lucy learns that hope is not a feeling we wait for. It is something we build. The bunker was meant to protect hope, but it became a tomb when hope was reduced to survival alone. The children offer a different way forward. Their hope is made from small acts. A shared meal. A song. A story told and heard. The film argues that hope is not found through a *deus ex machina*, but in the making of a home. The final act is not about finding a ready-made new world, but about agreeing to build one, brick by brick.

Lucy carries the weight of being the only witness to a lost world. Her jumps are an attempt to share that weight, to speak her memory into the past, but no one can hear her there. She becomes a voice without an audience. The children change that. They listen. They receive her memories not as warnings, but as beginnings. In sharing them, Lucy allows memory to change shape.

The film is not about letting go of the past. It is about learning how to carry it. It suggests that we do not move forward by controlling our grief, or by returning to it again and again, but by living in the present. By nurturing, by sharing, and by listening. That is how memory stops being a prison and becomes part of a life that can continue.

THEMES





WE LIVE IN TIME

ACT ONE

PAST

YOUNG LUCY meets ROGER in a bright San Francisco café, their romance sparked by a spilled coffee. The moment feels like the meet cute of a romantic comedy.

OLDER LUCY watches this memory, seeing warmth that belongs to a world that no longer exists. There is no good coffee now. No safe world. Only her. She is the last one left.

Present

At the exact twelve-hour limit that every jump forces on her, OLDER LUCY is ripped from the past and hurled through a void. She rematerializes in agony inside the machine, a metal chamber buried deep under the silent Cheyenne Mountain bunker. She moves through the humming base, aching with hunger from past meals and memories. She resumes her ritual. Command systems remain dead. Satellites stay silent. Morse code dissolves into static. Ten years of unanswered signals. Her only lifeline is the military greenhouse meant to sustain a century. Exhausted, she collapses and wonders if she has ever changed anything, or if she is only a self-fulfilling prophecy.

The jumps continue relentlessly. Each one hurls her back into the same cycle: violent displacement, a moment of collapse, and the familiar din of the bunker. She remembers the first time she ever saw her older self, a tattered older woman in a café doorway watching her and ROGER on that very first day.

PAST

YOUNG LUCY and ROGER move in together. Their friends RHIKA, SAM, and NAYAIAH form a found family built on books, brunches, and weekend trips. Time-travelers begin to warn the world, but no one listens.

YOUNG LUCY and ROGER linger over morning coffee as ominous broadcasts creep into their lives. RHIKA and SAM discuss their wedding. A news segment on time-travelers plays and only NAYAIAH takes it seriously. On a sunny blanket in the park, SAM asks ROGER to be his best man. These are the final days of the old world.

Present

OLDER LUCY appears torn and starving, timing this arrival with precision. She watches ROGER propose to YOUNG LUCY. She knows she will one day trade that amethyst ring for survival. NAYAIAH sees OLDER LUCY watching and hands her a cupcake. OLDER LUCY accepts it knowing NAYAIAH will be the first to die. She walks away without looking back.

ACT TWO

PAST

Lanterns flicker as survivors argue about whether time travel or extinction is real. Cities drown. Sirens scream. YOUNG LUCY's group flees San Francisco in ROGER's Jeep under an ink-black sky. She clutches her engagement ring and senses the wedding will never happen.

At an abandoned gas station, threats close in. Forced to defend NAYAIAH, YOUNG LUCY kills a man. Wounded and freezing inside a convenience store, she breaks down. She never thought she would kill anyone.

Present

In the bunker, a monitor beeps. Two cameras activate. Three small figures appear outside the mountain. They are children. The sight shatters OLDER LUCY. She has not seen another living person in over a decade. She thinks her mind is playing tricks on her and switches the monitors off before heading to bed.

PAST

A hacking cough breaks the quiet of their found cabin refuge. NAYAIAH is gravely ill. YOUNG LUCY and SAM drive out in search of antibiotics. A broadcast reports San Francisco destroyed. SAM turns it off.

YOUNG LUCY trades her engagement ring for medicine. It is a trap. Ambushed, she saves SAM's life but loses the medicine, and her sense of self, taking more lives she never meant to take.

Present

OLDER LUCY wakes in her cramped room, every sacrifice echoing. She stares at a notepad of crossed-out names. After a colorless breakfast, she returns to the monitors. The children are still there, this time in clear view.

She makes her way toward the bunker doors, passing the halls she avoids, passing the pristine beds and ghostly reminders of the massacre that wiped out her group. In flashback, ROGER and SAM challenged the mountain's cold rules. An intruder later killed everyone. OLDER LUCY remembers every second. Anxiety overwhelms her, as she decides to unlock the bunker door.

ACT THREE

Present

Sunlight floods the chamber for the first time in a decade. OLDER LUCY guides the three terrified children, TOM, GRACE, and LU, through the bunker, steering them away from the rooms filled with tragedy. She remembers laughter with ROGER in those barren cots.

Life returns to the mountain. TOM marvels at warm showers. LU discovers colored pencils. GRACE strums a forgotten ukulele.

OLDER LUCY tells them the truth: the time machine, her genetic limit, the jumps she cannot stop, and the family she can only watch, never save. The children settle in. TOM tends the hydroponic gardens. LU draws with the never-ending energy only a child can have. GRACE practices the ukulele. When GRACE sings a song that belonged to NAYAIAH, OLDER LUCY cries for the first time in years, held by a family she never expected.

Future

The bunker transforms. Birthdays. Laughter. Satellite maps. A slow renewal of hope. OLDER LUCY becomes more guardian than survivor, though the silent world outside remains unchanged. They cannot hide forever.

OLDER LUCY takes one last jump then disables the machine forever.

OLDER LUCY is embraced by TOM's steady voice, GRACE's music, and LU's hope giving her the courage she has lacked. She enters the code. The great door opens. Sunlight spills in.

A new world waits. OLDER LUCY and the children step out together, not escaping ruin but stepping into possibility.



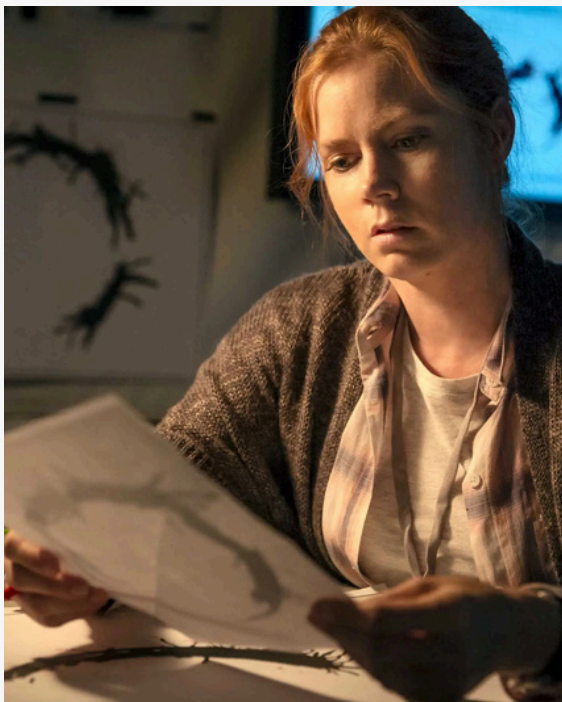
“IT’S NOT ABOUT SAVING THE WORLD;
THE WORLD IS ALREADY LOST.
IT’S NOT ABOUT REWRITING THE PAST;
THE PAST IS ALREADY WRITTEN.
IT’S ABOUT THE QUIET, MONUMENTAL
COURAGE IT TAKES TO KEEP GOING WHEN
EVERYTHING ELSE HAS FALLEN AWAY.”

GINA ROSE DREW
FOUNDER NXT CHAPTR MEDIA

A close-up, low-angle shot of a young woman with curly, light brown hair. She is looking upwards and to the right with a wide-eyed, slightly open-mouthed expression of concern or fear. The lighting is dramatic, with strong highlights on her face and hair, and deep shadows in the background. She is wearing a yellow top with a white collar.

THE CHARACTERS

a QUIET PLACE



LUCY

Lucy is the last remnant of an old world, a woman fundamentally split across time. In her 30s, she's portrayed as warm, witty, and full of light, defined by her joyous connection with Roger. In the present (60s), she is sharp, haunted, and solitary, her body showing the physical cost of her obsession: wrinkled, scarred, and hands that tremble from the trauma of the jumps. Her daily life is a meticulous ritual of grief, where she suffers through stomach pain and head-pounding nausea just to revisit a past that thinks she's a stranger. Her arc is the film's heart: from archivist of the dead, preserving perfect memories, to guardian of future generations, learning to live again.



THE PAST



RODGER

Roger serves as Lucy's moral compass and the embodiment of the early hope. He is tall, dark-skinned, broad-shouldered, and impossibly warm, a man whose smile "brightens up the room." His idealism is gentle but firm, encouraging Lucy to see that the world is "not all bad," even when the news is terrifying. His deep, loyal love underscores the immense tragedy of what Lucy lost.



NAYIAH

Nayiah is the heart of the past and the source of Lucy's deepest, most persistent wound. The youngest of the group, her kindness is both her great strength and her downfall. Her final, devastating act was one at the core of human nature: offering a food to a stranger (Older Lucy), an image that remains burned into Lucy's memory. Her death fuels Lucy's addiction, turning the time machine into a tool for reliving that specific, unfixable grief.



SAM & RHIKA

These two are the twin pillars of Lucy's found family. Sam is ex-military, offering practical strength and a measured approach to survival, while Rhika provides emotional grounding, even managing a rare smile when naming "The Blue Box". Their love and shared optimism define the vibrant world Lucy constantly revisits.

THE FUTURE



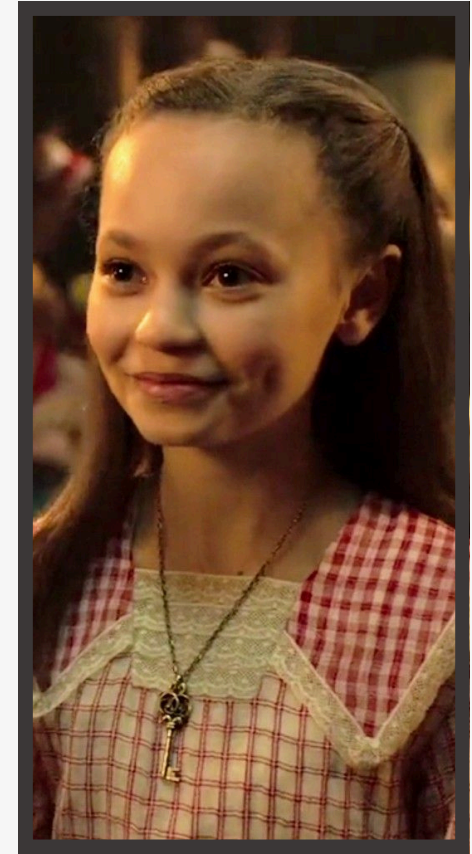
TOM

Tom is a survivor born into ruin, fueled by curiosity and stubborn optimism. Unlike Lucy, he is intensely focused on the utility of technology. He instantly sees the bunker as a practical tool for a better future, a way to scavenge or fix the world, thus forcing Lucy to defend its sanctity as a monument to loss, creating the core conflict between the two generations.



GRACE

Grace is cautious, perceptive, and quietly brave. She acts as the bridge between Lucy's past and present. Her accidental discovery of an old ukulele and her decision to play the simple, nostalgic melody that Nayaih once sang is a defining moment of the story. Her music shatters Lucy's defensive composure, challenging her grief with an immediate, living presence.



LU

Lu is innocent yet grounded, and acts as a catalyst for Lucy's buried maternal instinct. She embodies the simplicity of survival: the pure need to be held, heard, and loved, forcing Lucy to confront the immediate, tangible needs of the living over the ghostly imprint of the dead.



“THE SETTING IN THE LAST JUMP IS NOT
JUST A PLACE; IT BREATHES, MOURNS, AND
REMEMBERS. IT IS AN ACCOMPLICE TO
LUCY’S UNRAVELING, A MIRROR TO HER
INNER STORM, PAINTING HER SOLITUDE AND
SORROW ACROSS TIMELINES THROUGH A
LANGUAGE OF LIGHT, SOUND, AND SILENCE”

GINA ROSE DREW
FOUNDER NXT CHAPTR MEDIA

THE WORLD

BEFORE

This timeline, focused on life before the collapse, is designed to be visually saturated in its warmth and intimacy. The aesthetic is rich and romantic, utilizing soft natural light that casts a "golden glow across the warm wood floors" of the cafe where Lucy and Roger first meet. The visual style uses intimacy to emphasize the "texture of touch" and the warmth of community, contrasting sharply with the sterility of the present. Set in San Francisco where the sun is "relentless," a powerful, life-affirming force. The sensory details here are vital: the "faint drip of coffee into the pot," the scent of bacon and spinach, and the feeling of shared space in their "tight, cluttered" apartment, all illustrating the vibrant world Lucy clings to.

DURING

The scenes of the post-apocalyptic outside world are vast and brutal. This environment is bleached of color, wind-scoured, and quiet, representing the emotional emptiness of Lucy's survival years. The script touches on this landscape through glimpses of the eerily dark city, the "smoke and silence" outside the jeep, and the profound lack of sunlight. This visual timeline reflects a world where all the rich, saturated color of the past has been leached away by catastrophe and pain.

AFTER

The Cheyenne Mountain Base is initially introduced as metallic and sterile, its atmosphere one of deep isolation. It is a world of mechanical hums and white noise. Lucy's life takes place against the backdrop of massive generators "thumping low and steady" and sunlamps humming above her hydroponic gardens. However, the bunker holds pockets of light and memory. The Cultural Survival Room, lined with hundreds of books, is described as a sanctuary filled with the "dusty, comforting air of knowledge," providing a mental escape. The gradual shift of the bunker's tone is central to the film's arc: it slowly warms and opens as Lucy reopens herself to connection. The arrival of the children breaks the years of "radio static" and "empty radar" with the intrusion of noise, laughter, and colour, transforming the massive, echoing base from a tomb into a functional, hopeful threshold.



500 DAYS OF SUMMER



THE DAY AFTER TOMORROW



A QUIET PLACE



VISUAL STYLE

The film employs a stark, evolving visual language to mirror Lucy's psychological journey. In the present, the camerawork is static, composed, and sterile, favoring wide shots that emphasize her isolation within the colossal, impersonal architecture. Surveillance footage is grainy and monochrome, her world mediated by screens.

In contrast, the past is captured with intimacy, shallow depth of field, and warm, natural light, making memories feel tactile and immediate more real than her reality.

The time jumps themselves are not sleek or technological, but violent, biological ruptures: a bone-rattling, disorienting cascade of fragmented images and sounds from both timelines colliding.

As the children integrate, the bunker's visual stiffness gradually thaws: the camera begins to move with the characters, frames become tighter on human connection, and the sterile geometry is interrupted by the organic clutter of lived-in life.

TONE



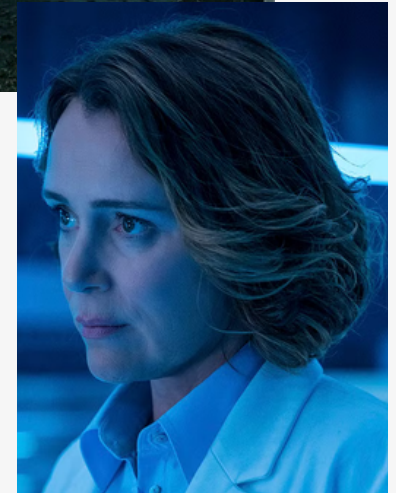
The tone is a deliberate fusion of gritty, post-apocalyptic dread and intimate, time-bending hope. It carries the grounded, weathered despair and moral weight of *The Last of Us*, where every choice bears the heavy cost of survival, and the quiet, haunting catastrophe of *Children of Men*, where hope exists only in fragile, fleeting moments. Against this backdrop of loss and collapse, the story is layered with the romantic melancholy of *The Time Traveler's Wife* and the bittersweet warmth of *About Time*, treating time travel not as a gimmick but as a lens through which to explore the deep, often cruel, resonance of love

lost long ago. The overall effect is one of aching juxtaposition: the crushing silence of the present against the vibrant roar of the past; the sterile duty of preservation against the messy imperative of care; the inertia of grief against the terrifying, necessary leap into hope. The story earns its moments of gentle warmth and tentative connection by grounding them firmly in the reality of loss, making the final choice to step into the light feel both heartbreaking and utterly triumphant.





PALETTE



The color story is a clear emotional map. The Present is dominated by a lifeless spectrum: cold steel blues, gunmetal greys, sickly fluorescent lights, and the washed-out beige of concrete. It is a world bleached of vitality. The Past is drenched in the lost lexicon of life: golden hour ambers, rich coffee browns, the vibrancy of sun-dappled picnics, and the specific hue of a loved one's sweater. These memories glow with a painful, saturated

warmth. The arrival of the children is marked by the cautious introduction of new colours: the hopeful green of greenhouse seedlings, the faded red of a child's crayon drawing taped to a grey wall, the warm wood tone of a rediscovered ukulele. This all culminates in the overwhelming, blinding gold of natural sunlight streaming through the bunker doors for the first time in decades.



ABOUT THE AUTHOR

C.H. LYN

C.H. Lyn is a rising voice in the international book community. She is building a dedicated readership with stories centered on found family, adventure, and kindness in the face of adversity. She debuted in April 2023 and has since published 11 books, selling over 4,200 copies and amassing 35,000 Amazon page reads alongside nearly 40,000 episodic reads on Kindle Vella. Her breakout hit, *Spooky Cat*, accounts for nearly half of her total sales. This demonstrates her ability to connect with audiences through heartfelt, character driven narratives.

Beyond her writing, Lyn is a committed advocate for the literary community. She is the co founder of Springs Book Bash, a Colorado based festival now in its third year. The festival has quickly become a cornerstone of the local literary scene with a dedicated focus on diversity and inclusion. Her growing platform includes a combined social media following of over 12,000 across Instagram, TikTok, and Facebook. She has appeared at signings across the United States. Her established brand and engaged audience provide a solid foundation for cross promotion and built in interest for this adaptation.



AUDIENCE & MARKET POTENTIAL



THE LAST JUMP arrives with a powerful, proven narrative foundation as an adaptation of the novella *Time Traveler's Limbo* by C.H. Lyn. This dual existence as both an original film and a literary adaptation provides a unique market advantage. It offers immediate viability with the novella's existing fanbase while expanding its reach to a broader audience hungry for substantive genre storytelling.

The film is made for viewers who champion emotionally complex, character driven science fiction. This is the audience that made films like *Children of Men* and series like *The Last of Us* critical and commercial successes. It targets a viewership that seeks narratives where high concepts serve deeply human themes of love, loss, and resilience. In a marketplace often saturated with spectacle, this project offers a compelling alternative. It is an intimate, haunting, and ultimately hopeful epic that leverages the proven appeal of post-apocalyptic and time travel genres to ask fresh, urgent questions about memory, grief, and our responsibility to the future.



“ AUDIENCES ARE SEARCHING FOR STORIES
THAT FEEL ALIVE, HUMAN AND HOPEFUL EVEN
WHEN THE WORLD ITSELF IS FALLING APART.
THE LAST JUMP IS ONE OF THOSE STORIES.”

GINA ROSE DREW
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THE LAST WORD...

The film speaks to our contemporary anxieties: the irreversible effects of climate change, the sense of generational failure, the weight of watching time slip through our fingers. Yet it offers a deeply human answer: redemption is not in fixing what's gone, but in protecting what is yet to come. Time travel in *The Last Jump* is not a gimmick; it is a lens through which we see grief, love, and hope in sharp relief. Each jump reminds us how hard it is to let go, how precious the moments we have are, and how courage often takes the quietest, most ordinary forms.

This is an emotional, character-driven epic for a moment that demands stories of resilience, connection, and the fragile beauty of human survival. *The Last Jump* asks its audience not just to witness survival, but to feel it, to live it, and to imagine what it truly takes to step into the future.

